

Artie Shaw To Go On Road With Band Soon

New York—Artie (Cinderella) Shaw is going to try on the slipper once more, and dance with the payroll prince—but just for a fast four or five weeks.

The writer, whose *Trouble With Cinderella* is currently being serialized in *Down Beat*, will set down his typewriter to take up the clarinet, on which dust has been gathering since the fall of 1951, for a tour set up by GAC, starting probably April 16 in Little Rock, Ark.

Drummer Tony Papa is organizing a group of 16 men and a girl for the one-niters, most of which will take place in Texas and possibly Oklahoma.

Then Artie, whom Mrs. Doris Dowling Shaw will present with a Shawlet in June, expects to go back to the farm and the literary life.

He was last seen in public discussing a book on psychiatry, on the panel of *The Author Meets the Critics*, a non-musical TV show.

Bing Crosby Off To Paris

Hollywood—Bing Crosby, who left here last month for a stay in Paris of several weeks, during which time he will tape his airshows with French musicians for release here, took with him his music director, John Scott Trotter, and also violinist Joe Venuti.

Crosby, who also took his son, Lindsay, and a staff of assistants, said in departing, "The main reason for taking Joe was it will be such a kick for those French cats to see and hear him again after all these years."

On Crosby's demand, musicians in the orchestra on his CBS show are receiving full scale here for the shows taped in Paris.

Anita Ellis Lands Role In Louis Film

New York—Anita Ellis, who has ghost-voiced for Ava Gardner, Rita Hayworth, and other top stars in Hollywood, has at last earned a chance to be seen on the screen herself. She will appear in a night club sequence in the *Joe Louis Story*, now in production here.

No Cents

New York—Jazz circles are chuckling about the adventure that befell a young leader, a *Down Beat* poll winner, who concluded an engagement at a local bistro here recently.

The club owner, miffed because the leader was taking his group into a rival joint, paid off the entire combo, on its closing night, in nickels and dimes. Pay-off was so heavy that the men could hardly carry their salary home.

But the final payoff showed that the leader had the last laugh. He found that the owner had overpaid him by 30 cents!

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 13-S and 20-S for complete reviews.

POPULAR

TONY BENNETT.....No One Will Ever Know (Columbia 39964)
LES PAUL-MARY FORD.....Sitting on Top of the World (Capitol 2400)
JOHNNIE RAY.....Somebody Stole My Gal (Columbia 39961)

JAZZ

DIZZY GILLESPIE-JIMMY McPARTLAND.....Hot Vs. Cool (MGM LP E 194)
AHMAD JAMAL.....Ahmad's Blues (Okeh 6945)

Ray Anthony Band Set As Como's Summer Replacement

New York—One of the biggest plums to fall into the lap of a band leader since TV began was captured last week by Ray Anthony when his band was signed as the summer replacement for the Perry Como show.

The Anthony orchestra will appear every Monday, Wednesday, and Friday from June 29 through Aug. 21 at 7:45 p.m., EDT. It's reported that guest artists will be used infrequently and that the band will be relied upon for the bulk of the entertainment.

Chesterfield company, which sponsors the show, was reported sold on the band as a commercial video bet because of Anthony's strong showing in colleges during the past year.

Last year's Como replacements were Peggy Lee and Mel Tormé.

NBC Remotes Schedule Full

Chicago—NBC radio continues to do a big job on its remote pickups, with Stan Kenton scheduled to be on six nights this week (April 6 through 11) and regular pickups continuing from Birdland, Le Downbeat, and The Embers in New York.

Kenton will broadcast from the Blue Note all nights but Tuesday, when the club will be closed. That night he will do a disc jockey show from the studio here, called *My World of Music* (11:30 p.m. to 12, CST).

Other artists who will be on NBC during the month will include Billy May, Harry James, Sarah Vaughan, Erroll Garner, Barbara Carroll, Frankie Carle, and others.



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Academy Awards Music Choices Stir Argument

Hollywood—Announcement of the Motion Picture Academy's music awards is almost always followed by plenty of controversy. But this year's choices seemed to arouse more arguments than usual with most of the fuss surrounding the choice of the Dimitri Tiomkin-Ned Washington ditty, *High Noon*, as No. 1 song.

Probable reason was the printed comment a while back by a nationally known columnist that *High Noon* was "borrowed" from a little-known Sigmund Romberg song entitled *Just Around the Clock*.

The disappointment and ire expressed by Nicholas Brodsky, whose *Because You're Mine*, with lyrics by Sammy Cahn, was the song most music people here expected to win, was no secret. Brodsky and Cahn were also disappointed in 1950 when their *Be My Love*, one of the few really "big" songs to come out of a picture during the year, lost out to the Livingston & Evans *Mona Lisa*. But that year Brodsky took it in stride. He's not talking for publication, but friends close to him said that this time, when the award for *High Noon* was announced, he snorted:

"If the winner had been any other song, this wouldn't have been so hard to take!"

Decca Signs Ike Carpenter

Hollywood—Ike Carpenter, coast bandleader-pianist, has been signed by Decca to record for the firm with his dance band. Unit of four brass, four saxes, and three rhythm has been doing one-niters and also recording for Aladdin (with addition of Maynard Ferguson on some dates).

Carpenter will continue with Decca with the same type of records he did for Aladdin—arrangements flavored strongly with the currently booming "rhythm and blues" idiom. Carpenter's is the first new dance band added to the Decca roster in many years.

Farlow Forms Trio

New York—Tal Farlow, guitarist who recently left Red Norvo, is rehearsing his own trio here and is expected to go on the road within a couple of weeks. Rest of his unit is comprised of Max Wayne, bass, and Rudy Eagan, piano.

Cheers!!!

New York—It's happened. For the first time since nobody quite remembers when, a straight dance band instrumental record is the No. 1 best seller on a major label.

Ralph Flanagan's *Hot Toddy* was the proud claimant of this honor. Eddie Fisher, Perry Como, and every other singer on the RCA Victor label took a back seat as the Flanagan side led the parade at presstime.

And the second best seller on the Mercury label is Ralph Marterie's *Caravan*.

Band business coming back? It is back!

No Make Believe: Million For Block

New York—Martin Block, first and foremost of the name disc jockeys, will end his 18-year tenure at WNEW to start working for the ABC network Jan. 1 under a five-year contract, covering radio and television. Block will start a daily *Make Believe Ballroom* from 2:35 to 4 p.m. EST on the network. He will also have a local program on WABC from 3:30 to 7 p.m. and two Saturday shows from 10 a.m. to noon and from 6 to 7 p.m.

The deal is said to guarantee Block a million dollars during the five-year term, with the possibility of making three times that amount if he is completely sold out to sponsors.

Zutty Didn't Tell Truth About Europe Trip, Says Lee Collins

By Lee Collins

I am writing to you in regard to the article of Feb. 25 by Zutty Singleton. I want the public to know the truth about our trip to Europe. Everything Zutty said is false up to the time I was over there.

Zutty Singleton and I started playing together in New Orleans after he came out of the navy in 1919, and I always took Zutty for my friend.

When I left America for Paris I was not well. No one knew it but Mezz Mezzrow, and he would take me to the doctor every day. Our first record session with Vogue Record Co. was the first chance Mezz had to hear me play, and Mezz thought I was not sick, from the way I played.

Take Over

Zutty told me, "Lee, you and I are going to take Europe by storm," and that made me feel good, because I thought he was my friend.

The first concert in Paris was

a great success, and I blew like I never blew before. The crowds followed my wife and me all over the street, but after that night

(Turn to page 45)

Buddy Rich Joins James

New York—Buddy Rich is joining the Harry James orchestra—14 years late.

The belated affiliation of The Horn and the ace drummer came about as a result of a recent appearance at the Band Box, when Rich, in addition to leading the combo that alternated with James' band, sat in with Harry for several sets.

In January, 1939, when James left Benny Goodman's orchestra to form his own band, he planned on hiring Buddy, who was then working at the Hickory House with Joe Marsala. However, he had talked glowingly to Artie Shaw about Buddy's talents, and by the time Harry was ready to start, Buddy had joined the Shaw band.

Buddy's deal with James, which starts this week at the Hollywood Palladium, calls for featured billing and the guarantee of \$35,000 on a one-year contract. Rich, who had been at the Band Box almost continuously since the club opened, ended his stint there April 2 to fly out to the coast for the Palladium premiere.

Don Howard's Unhappy Day—Writer Of 'His' Tune Found

New York—Oh, Happy Day! They've found the gal who wrote it!

Maybe it wasn't such a joyous occasion for Don Howard, but it certainly made news, news furnished by Nancy Binns Reed, when it suddenly developed that *Oh, Happy Day*, widely publicized as a tune Don Howard wrote himself before his record made it infamous, actually was the work of this lucky lady.

Nancy Reed, no relation to the Jubilee Records singer, is a gal from Palo Alto, Cal., now married to a defense department official and living in Washington, D. C. She used to write songs for a hobby and would sing them while working as a counsellor at various camps. She assembled the lugubrious *Day* in 1942, just a decade before Don Howard picked it up from a student at Ohio State.

Don added a verse, checked and found there was no copyright, so in good faith he assumed he could call the song his own. When Nancy showed up there was a conference with the publishers, Bregman, Voco, and Conn, and a flat cash settlement was agreed upon.

"And from now on," Nancy told *Down Beat*, "I'll be copyrighting everything."

Good And Bad News For Frank

New York—During the same week that Frank Sinatra set his Capitol recording deal, he received some equally big financial news—but on the red side of the ledger. The internal revenue bureau, filing tax liens against him in federal court and the New York county register's office, decided that the Voice was shy \$109,000 on his federal income tax.

A large hunk of the sum, \$98,500, represents an unpaid balance for 1951. Unless Frankie can come through fast, the bureau said, any of his assets might be impounded, from bank accounts and salaries to realty and royalties.

Shearing Cancels Europe Plans

The George Shearing quintet has canceled plans for an extensive tour of Europe scheduled to start in June. Following the pattern set by Benny Goodman, Count Basie, and Tommy Dorsey in recent weeks, Shearing listed the same basic reasons for the change in plans: short loot, contract hassles, and the generally bad political picture.

BY OVER 250 VOTES
THE DISC JOCKEYS' CHOICE
for America's Number 1 Band

(Billboard 1953 Poll-Feb. 28th, issue)



ralph

FLANAGAN

and his Orchestra

Billboard

Favorite Bands of the Year

| PLACE | WINNER | RECORD COMPANY | POINTS |
|-------|----------------|----------------|--------|
| 1. | Ralph Flanagan | RCA Victor | 867 |
| 2. | Ray Anthony | Capitol | 616 |
| 3. | Billy May | Capitol | 603 |
| | Sauter-Fine | RCA Victor | |

Question . . .

Which band on records do you like most—your current all-round favorite? This question is designed to include both road bands and studio bands that exist only for records.

Scoring . . .

Three positions: Three points for first; two for second; one for third.

PLACE WINNER
17. Tompkins

RECORD

now heading for Number 1
FLANAGAN'S

"A-L-B-U-Q-U-E-R-Q-U-E"

vocal by RALPH FLANAGAN and The Singing Winds

piano by RALPH FLANAGAN

music by RALPH FLANAGAN

played by RALPH FLANAGAN and his orchestra

arranged by RALPH FLANAGAN

RCA VICTOR RECORDS

the Number 1 original instrumental by a band since 1942

FLANAGAN'S

"Hot Toddy"

now over 500,000

RCA VICTOR RECORDS

personal management
HERB HENDLER
1650 Broadway — Suite 703
New York 19, N. Y.
Associate: George Thompson



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RCA VICTOR
FIRST IN RECORDED MUSIC



Ballroom Ops' President Lists Problems Of Owners

By R. E. (Doc) Chinn
(President, National Ballroom Operators Association)

Down Beat would have more pages than a Sears and Roebuck catalog if I attempted to just list the problems of a ballroom operator. Ninety percent of the problems could be summed up in 10 words, and all 10 of those would be "taxes."

Each ballroom operation is the brainchild of the individual operator. What may be a success in one locality is a dismal failure in another. I am told that ice water sells for a hundred thousand dollars a gallon in hell, but in Fargo, North Dakota, we give it away.

Trial and Error
No school has a course in ballroom operation. The success or failure is a case of trial and error. I

have visited a large portion of the ballrooms across the nation and find business as varied as the definition of the term "ballroom." In the extreme northwestern United States, the ballrooms use house bands: that is, they play the same band week after week, year in and year out.

At M. D. King's Avalon ballroom in Seattle, you find folk dancing, a beautiful sight to watch, and very fine dancers.

Old-Time Dancing

In another part of Seattle, Ted Harris at the Trianon has tried old-time dancing repeatedly and never could sell it, but gets a good play with a modern band three or four nights a week, plus a private party or two, but always the same band.

The same is true at M. W. Mor-

rell's Spanish Castle at Renton, Wash. In northern Oregon, at Tiny Dumont's Park, Mid-Town, Crystal, and McElroy's, they all do business with western bands. Some of the ballrooms play names when available.

Further south in Oregon, at Salem, Bill Gynn at his Crystal ballroom plays all types of dance bands and all dances are sponsored. In northern California, with many beautiful ballrooms, but few interested in names, Kirk Hayes at the Ali Baba, Oakland, has an excellent house band.

Periodic Changes

In southern California I found a variety of operations, most of them changing bands *periodically*. Some bandleaders manage their own ballrooms in an effort to keep the band working between radio and television engagements. The Palladium plays only top names with engagements from six to 10 weeks. They are giving some thought to increasing the length of engagements or concentrating on one band, due to television problems.

Marty Landeau's Riverside Rancho featured western bands for years but is now varying his program. The biggest upset I have seen in the ballroom business was at Lick's Pier in Ocean Park, Calif. Lawrence Welk, who was always a favorite name in the midwest, but just another band on the west coast, played a two-week engagement at the Aragon when the ballroom was definitely on the skids. Welk saw possibilities at the Aragon and signed a contract to return following some other commitments.

Welk Wows 'Em

He is in his second year now, playing five nights a week, with both radio and television shorts. If you want to see a band doing business for a ballroom, just try to get into the Aragon.

The Rainbow Randevu at Salt Lake makes a convenient stop for dance bands moving from one coast to the other. The Randevu plays mostly names. The midwestern states are a one-niter paradise where the ballrooms play local, *(Turn to Page 42)*

Goodman Tour Ready To Go

New York—The Benny Goodman-Louis Armstrong tour will kick off April 15 at the Arena in New Haven, Conn.

Subsequent dates have been set for the Mosque in Newark, April 16; Carnegie Hall, New York City, 17; Met theater, Providence, R. I., 18; Symphony Hall, Boston, 19; Auditorium, Altoona, Pa., 21; Rajah theater, Reading, Pa., 22, and the Mosque in Richmond, Va., 24.

Many of the concerts are being promoted by Norman Granz, including the one at Carnegie.

The concert tour will be preceded by three break-in dance dates which Benny's band will play April 10 in Manchester, N. H., April 11 in Portland, Me., and April 12 in New London, Conn.

Pianist Al Morgan Files Bankruptcy

Cincinnati—Al Morgan, who soared into national prominence on wings of the *Jealous Heart* recording, has filed a bankruptcy petition in U.S. district court. The hand-flailing, rubber-armed pianist-vocalist claimed \$130,280 in debts, \$19,900 in assets. Of the debts, a total of \$119,296 was listed as unsecured claims.

Much of Morgan's financial difficulty stems from a night-club venture as operator of Glenn Rendezvous in Newport, Kentucky. Booking agency and rental debts total more than \$100,000.

—Jack Tracy

Dance Biz Needs New Blood: Petrillo



By JAMES C. PETRILLO

President, American Federation of Musicians

Once again it is my unpleasant duty to toot the sour note. I regret that it must intrude in what I gather will be a generous "upbeat" for the dance bands—and I want to congratulate your publication for that effort. But honesty compels me to give a realistic opinion and forecast.

True, the dance band musician business right now is on the "upbeat." From the good wartime bookings of 1941-45 when these traveling organizations were grossing somewhere around \$145,000,000 a year, the business hit the skids and reached a low in 1949 that threatened the very existence of all but a handful of the big-name bands. From that postwar low there was only one way the business could go without disappearing entirely—and that was up.

Why the Upturn?

Why the upturn today? I suspect that continuing full employment in most areas, and what appears to be a public swing back to the dance floor, is mostly responsible. I'd like to think that the ballroom operators were largely responsible for the upturn, but we have little evidence to support that belief.

I do not make this observation critically. No one recognizes better than we of the Federation that the "name" band business is big business; that the introduction of new units requires heavy promotion costs; that it is a venture capital business fraught with risk. Yet there are plenty of examples over the years that prove it to be rewarding for those who have the courage, persistence and hard cash to back their ventures.

No New Blood

Yet, despite the current upturn, the dance band business as we used to know it is drying up for lack of new blood. The incentive—which is a long word for hard cash—just hasn't existed for young musicians. It may be that there are 2,500 traveling bands today as compared with probably less than 2,000 in 1949, and that is a significant increase. But it is also plain that the current demand has outgrown the supply.

In this, as in many other fields of music, the employment opportunities have been so lacking that young and promising musicians can scarcely be blamed for seeking other careers. Competent musicians just don't tumble off a conveyor belt at the end of a mass production line. So when the demand grows, the proven trademarked product isn't available.

An Old Problem

Back of the current shortage of dance band talent and of string men for serious music lies the old and growing problem of mecha-

nized music and its wholesale substitution for live musicians. This is the musician's Number One problem, and I am not going to get up on my favorite soap box here and now except to say that canned music must be curbed if music, itself, is to survive.

Right now we are at the sad state of needing governmental subsidy aid for musicians. That, too, is another long and controversial subject.

AFM Stymied

But to get back to the dance bands: Unfortunately there is little the Federation of Musicians can do to assist them. Certainly our wage scales are not excessive. Many, many dance bands pay their musicians well above the scale. So it isn't a question of pricing themselves out of the market.

At the risk of expediting in someone else's field, I'd say that the ballroom operators, in the selfish promotion of their own long-range business futures, should make available more dates to the semi-"name" bands that are struggling to get into the "name" band ranks. The investors in these units are gambling that they can build them into valuable properties. They need more help from the employers.

Among the upcoming dance musicians there are many potential big-name stars. Like all other artists they must be given the chance to come out of the attic and exhibit their professional talents. Right now, it would seem, is the time for all good men—especially employers—selfishly to give them a hand by making an investment in the future of live music.

TV Game Spurs Dance Biz

Omaha, Neb.—A local TV show, sponsored by Peony Park ballroom, is boosting interest in dancing in this area, according to the operator, Joseph Malec.

The show, a half-hour stanza called "Let's Dance," features a dance instructor, Larry Camello, who plays ork theme songs and shows pictures of leaders. The first 50 viewers identifying each leader receive a Sunday pass to Peony Park. Individual shows have polled as many as 600 letters, Mr. Malec said.

Cover Story

Paul Whiteman Offers Couple Of Provocative Suggestions

Paul Whiteman is a legendary figure in the dance band world. His was one of the first bands to ignite mass appeal—it sold millions of records, broke marks at many a ballroom, proved a sensation in theaters, and made many musicians and singers in the organization strong enough names so that they could go out on their own as leaders and singles.

Whiteman is out of the band business now, and in television, but still keeps a keen eye on what's happening. And he has one suggestion to make about helping the dance business that, though made partly in jest, could go a long way in reviving interest in bands.

Could Help Out

"If some of the singers who became popular because of association with a dance band would say, 'Look, you helped me when I needed it, now I'll help you,' they could do a lot. Suppose Frank Sinatra went out on tour with Tommy Dorsey for a month or so. Or Billy Eckstine with Earl Hines, or Dick Haymes with Harry James. Do you realize what that might do for the business? People would flock to see them and hear

dance bands in person again.

"Why, do you know what? I'd even go out on a tour again if Crosby would come along." This said with a chuckle in his voice.

Teamwork Forgotten

"Seriously, do you want to know something that hurt bands? They forgot they were a team—the singers went one way, the soloists another, and pretty soon the bands weren't pulling together. The singers with my band used to want to kill me—I made 'em sing in dance tempo. And I was always criticized for holding soloists down—Bix, and the Dorseys, and Trumbauer, and the others. People called me a square, etc. But I think the band as a unit was better for it—we played as a team for the dancers, not for ourselves.

"I may have been wrong, but to me, that's the way to run a dance band."

Editorial

This is our first annual Dance Band Directory and Buyers Guide. It's the largest issue of *Down Beat* in 15 years and is devoted almost exclusively to dance bands and dancing—one more step in our all-out campaign to help bring both back to the heights they once knew.

On these pages you'll read articles by and about some of the most important persons and places connected with the dance industry. Harry James, Ralph Flanagan, Freddy Martin, Spike Jones, and Johnny Long are a few of the leaders who contributed articles; James Petrillo and R. E. (Doc) Chinn, president of the National Ballroom Operators Association, turned out pieces; some of the country's top ballrooms are profiled, and there's a double picture page of top leaders and bands.

You'll see also a long section of thumbnail sketches on most of the known dance bands in the country which gives a short description of their styles, plus booking agency and record company affiliations. We think it will prove invaluable to anyone directly or indirectly interested in booking dance bands.

There are many other features here, including a most comprehensive one on how to organize and run a dance band. It covers everything from what sort of arrangements to use, to the functions of the manager.

We've tried to present some of the problems that bands are facing today and what some of the leaders are doing about them; offer you a ready index to many of the bands now on the road, and give a good cross-sectional view of the dance band business as it is today. And just as the dance band business will grow in years to come, so will future *Down Beat* dance band annuals. Your suggestions as to what you'd like to see in these issues will be appreciated.

Unfortunately, some of the regular *Down Beat* features had to be dropped for this time only to make room for the mass of special articles. But they'll all be back in the next issue—Artie Shaw, Steve Allen, Sharon Pease, and the rest. Plus further news and features on dance bands and personalities in music.



A Decade of Modern Concepts In Music

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Ralph Flanagan's Idea For Making Records: Desert Studios And Cut Tapes At Clubs

By RALPH FLANAGAN

I have a theory about the recording of dance bands which I've wanted for a long time to put into practice, though I haven't yet had the opportunity to do so.

My idea, very simply, is to get a good tape recording outfit and a couple of microphones and start making my own recordings, on the job. Then I'd like to take them to RCA Victor and ask them to process the tapes for me.

Should Work Out

I don't see why any bandleader shouldn't be able to do this. Of course I don't know exactly what the union procedure would be, but assuming that this could be straightened out, all the leader would have to do would be to take his tapes to a record company or some place where they could be pressed and say "Here. This is what I want. Press these."

It stands to reason that no bandleader is going to take bad tapes in and ask the company to work on them, because he has his own interest and the record company's interest at heart; and my feeling is that more records could be sold this way than

by the present system of recording dance band under regular studio conditions.

This sort of practice has been in operation for many years in other fields. The companies send out mobile recording units who go out in the hills and record all kinds of country and western music; they cut, maybe, dozens of tunes in one session, and then they come back home and sell a lot of records. In the same way, some of the best selling jazz items have been recorded on the spot at concerts and in night clubs.

I have a very definite reason for feeling that we'd get better records this way.

Catch Atmosphere

Just think of the conditions and the atmosphere of a remote broadcast, the kind of show that bands like mine have done many times from places like Frank Dailey's Meadowbrook, or the Palladium or the Statler.

Let's say the engineer turns up the mike a little early, and you'd hear the crowd in the room, and the announcer mentioning the bandleader's name. Maybe a waiter would drop a dish in the background, or the phone rings, or somebody is cutting up a steak and you hear them drop a fork.

Then the band comes on. Well, during the 15 or 30 seconds that you've heard those background sounds, there's a sense of anticipation, of wondering, first of all, how the band is going to sound, where it's from, who are the singers, who's the announcer, and you are practically forced to listen to it. Anybody who doesn't get anything out of that pregnant silence before the show begins must be deaf.

Get the Feeling

Well, I'd like to record at just such a place, where the band is playing for dancing, and where we can start the record just like that. I'd like to get the feeling of the chatter that's going on around the bandstand, and even on it—like one of the trumpet players leaning over to the guy next to him and saying, "How do you like this new mouthpiece?" or whatever musicians talk about on the bandstand. These sounds would be so much in the background that you'd sense them rather than actually hear what they are saying.

In our band we have 14 musicians, the singers and myself, and, in addition, we sometimes have as many as 30 customers on the bandstand with us during a broadcast. I even invite the kids to come up and stand alongside the trumpet section, or the trombones. So many kids are interested

"Take it from me
- they're Tops"

... says
RAY ANTHONY
"The Young Man With a Horn"

... about the famous new
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These microphones will outperform all other "slender" microphones—because of their advanced acoustical, electrical, and mechanical features. Both models provide a bi-directional pickup pattern—permitting greater performer freedom (performers can stand at a 73% greater distance from the microphone!) The "300" and "315" will pick up voice and music from front and back—yet discriminate against unwanted noises from the sides. They reduce reverberation and the pickup of distracting random noises by 66%!

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DB-4

Strictly Ad Lib

NEW YORK

James Allen, a singer whom Oscar Cohen of Patricia Music found singing in the streets, has been set for a Brunswick session... Jimmy Crawford, onetime Lunceford drummer, made a record date with Sammy Kaye, cutting Sweet Sue and other standards... George Gershwin's short musical, 135th Street, book by Buddy DeSylva, was TV-premiered March 29 on the CBS Omnibus... Henri Rene, assistant a & r man with Dave Kapp at Victor, signed a two-year contract with the company as artist, conductor and arranger.

Freddie Cole, Nat's brother, now on Okeh records, signed with Shaw Artists... Peggy Mann pacted with Coral... Erroll Garner cut a dozen EP sides for Columbia... Nancy Reed signed with Jubilee records... Walter Fuller, bop pioneer who arranged for Dizzy Gillespie's big band, now in the construction business, building and selling houses with considerable success on Long Island... Tadd Dameron, another pioneer bop arranger, landed a three-year deal to write and record for Prestige.

Dolores Parker's ex, Vernon Smith, replaced Jonah Jones in the Earl Hines band; Carl Pruitt replaced Tommy Potter on bass... Meadowbrook using the Salt City Five Dixielanders for midweek, with Sammy Kaye's band playing a series of weekend dates at the spot... Jo Ann Tolley signed a three-year contract with MGM records; her first sides are due out this week... Artie Shaw turned down a fat offer to go into the Band Box; it's the same spot where he last played, in 1951, when it was Iceland.

HOLLYWOOD

Donald Novis, latest of several oldtimers to make comeback via TV, has his own show on KNBH as a singing chef... John Arceci, whose singing causes gals to go into hypnotic trances (with a little help from press agent Ed Schofield), set for his first Hollywood date, the recently-reopened Crescendo starting April 1... Coconut Grove had Lucienne Boyer set to share stand with Benny Strong (opening April 8).

Johnny Lucas, the wheelchair-bound trumpet player featured on Good Time Jazz records, into Clubhouse, S. Figueroa St. spot, with a swinging Dixie crew—Matty Matlock, clarinet; Charlie La Vere, piano; Johnny Henderson, drums; Mike Hobi, trombone. "Please tell 'em they have dancing at the Clubhouse, and that we play Dixie for dancing!" says Johnny... Frankie Carle ork drew return date at the new Statler Hotel's Terrace room starting March 20, sharing stand with Harold Stern and his ensemble of 25 fiddles and five voices.

Pearl Bailey and Lou Bellson share stage at L.A.'s Downtown Paramount theater with Duke Ellington starting April 10... Margaret Whiting and husband, pianist-conductor-arranger Lou Busch (better known to Capitol record buyers as "Fingers" Carr) have parted—at least for the present.

CHICAGO: The spring edition of "The Biggest Show of '53" plays the Civic Opera House on April 17. There'll be two shows, at 7 and 10 p.m. Frankie Laine, Ella Fitzgerald,

nowadays in playing drums, especially, that there'll always be somebody standing next to the drummer watching what he does.

Enhances Value

All this would contribute to the value of the performance, because I defy anyone to say that the greatest musicians in the world, whether they're schooled classical symphony musicians, or the greatest jazz artists, or the most cool, calm, and collected people in the world, couldn't do a better job under these conditions than in the tense atmosphere of a recording studio where you have to wait for the red light to go on.

You not only would get a better performance from the musicians under these conditions, you'd also get the acoustical sound of a place like the Meadowbrook.

Woody Could Pioneer

I realize that at RCA Victor we have the finest engineers and wonderful studio conditions, but it can never be the same as recording on the job. I wonder whether, sooner or later, somebody like Woody Herman may start a revolution by recording his band this way. After all, he's in a good position to do it; he has his own company, so nobody else has to make the decision for him.

Personally, I can't wait to see it happen. It would be a great thing for band records and, consequently, a great thing for the whole dance band business.

Woody Herman, and Louis Jordan will star... Spiritual singer Mahalia Jackson made her first appearance, following a recent illness, at a benefit show at Oak Forest sanatorium. Deejay Daddie-O Daylie brought the package out... Tommy Reed's run at Oh Henry ballroom a successful one.

Jack Teagarden's combo and the Four Freshmen open at the Blue note on April 10, following Stan Kenton... Johnny Hodges at the Capitol, Cootie Williams to move in on the 22nd... Singer Kyle MacDonnell opened at the Empire Room of the Palmer House two weeks ago.

(Turn to Page 21-S)

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Roseland History Studded With Biggest Names In Dance Bandom



The Roseland Marquee

By LEONARD FEATHER

A carpet maker once told Louis Brecker, "Always take a name from nature. It gives you a chance to work it into the decorations."

So Louis Brecker decided to call his ballroom Roseland.

That was in 1918, the year after Brecker had been graduated from the University of Pennsylvania, and the Roseland he opened then, decorated with a stifling profusion of roses, was at 12th and Chestnut in his native Philadelphia.

New Year Debut

It was with the profits from this original Roseland, plus a substantial loan, that he opened, on New Year's of 1919, the Broadway palace hall that has become famous as a symbol of the world of dance halls and dancing.

"People thought 51st and Broadway was too far uptown," Brecker recalls. "In those days it actually seemed to be. I stood outside the building—it was a carriage factory before I took it over—and I clocked just six people walking past in an hour."

With Flo Ziegfeld, Billie Burke, and all the contemporary celebrities in attendance, and with two bands alternating in the provision of music—one of whom, Sam Lanin, had been brought in as a result of his success in Brecker's Philadelphia Roseland—the new emporium of terpsichore took off in ragtime splendor.

Bad Publicity

Although Brecker, an enthusiastic dancer himself, wanted the place to be simply a rendezvous for others like him, there was a stream of trouble-making publicity in those early years, aimed at proving that dance halls were about to plunge our country into the depths of degradation.

Organizations like the Purity in Dancing League spewed forth pamphlets and protests designed to put the badge of disgrace on the "infamous dance halls." The mere fact that dancers were seen in physical contact, rather than at respectable arm's length, was shocking to some of the puritans of the early Prohibition era. But Brecker's venture continued to thrive as he lured bigger-than-ever

been around he could have kept the band business alive."

Facts and Fables

Nostalgia is such a heavy crutch for the memories of Brecker and the other old-timers around Roseland that rumor and recollection have become almost inextricably intertwined. Some of the images are clear: Ruby Keeler, a Roseland hostess, meeting Al Jolson, her future husband, in the ballroom; Renee Carroll, another hostess, later known as "the most famous hat check girl in the world"; George Raft winning Charleston contests. But nobody seemed quite sure whether or not Joan Crawford was ever a hostess there. Majority opinion indicated that she and Ginger Rogers were both merely frequent dance-happy patrons during the late 1920s.

Xavier Cugat has provided Roseland with its biggest nights in the last 10 years. He makes a one-night appearance here faithfully once every year. But where name bands were once the rule, they have been the exception lately.

The list of bands and singers who have paraded through the Roseland annals is inevitably an impressive one. Woody, Glenn, Tommy, Harry, Benny; and further back Mal Hallett (they billed his band as offering "the highest priced music in the world" in 1922), Ben Bernie, Abe Lyman, Ozzie Nelson, Russ Morgan, Vincent Lopez, Joe Venuti (with Kay Starr), and such vocalists as Kitty Kallen, Roberta Lee, June and Ina Ray Hutton, Bea Wain.

Brecker, whose holdings also include the nearby Gay Blades skating rink and the Hollywood Palladium, ascribes the abnormally poor business of the past couple of years to a combination of Korea, television and economic conditions generally.

Postwar Headaches

During World War II, he points out, the crooners hadn't quite taken over yet, so the dance band and dancing business was still able to hold up its head with a proud, though slightly vain, smile of survival. But now, if boy marries girl, he may have to stay home with wife, television, and washing machine to support—and by the time all the payments are made he may be whisked off to Korea. So Roseland, seeing that nothing was holding up except weekend business, sought to bolster things with a variety of gimmicks.

Mondays are now polka nights, with Polish-Americans swarming in from all over New York and New Jersey. Tuesday is a special rumba night, a night when the gowns tend a little away from the casualness of today toward the formality of yesteryear.

Prices haven't risen as much as the general cost of living. Admission to Roseland in 1919 was 85 cents. Today it varies from \$1.10 to \$1.50, and you can still buy a beer for 20 cents.

The dancers' biggest applause in recent years, he says, went to Don Reid's orchestra from Chicago, which in some manner contrived to supply them with a beat, or some elusive quality, missing from the eastern orchestras, Mr. Brecker says. That's why he recently brought in Lee Peeper, leading another midwestern orchestra capable of supplying what the dancers consider "an entirely different style of music."

Musicians at Roseland earn at least \$120, which is the weekly scale, including matinees. The hours are fairly easy, with two bands alternating sets on adjacent bandstands from 7:30 to 1 or 1:30 nightly.

Roseland earned much of its national fame years ago through network broadcasts, but Brecker gave that up not long ago. He wanted to save the union taxes, and figured that the out-of-town business would come to the spot anyway and wouldn't need to learn about it through hearing it on the air.

Maybe he's right, for anyone

Lovely

New York—Renzo Cesana, better known as The Continental, will blow hot, romantic air into the housewives' vacuum cleaners as a result of a disc jockey deal with WMGM that has him on the air from 11 a.m. to noon daily.

Cesana, rumored to be getting a \$500,000 guarantee for a four-year contract, will be directed by Irwin Greenfield of Jazz Caravan but will play strictly "records of romance and love." He'll also read romantic poems to the ladies as they peel the potatoes.

Lee To Meadowbrook

New York—Bandleader Lee Castle has signed a booking pact with GAC, opened last month at the Meadowbrook as the house band.

who wants to go dancing and is headed for The Apple is unlikely to be unaware of Roseland. When and if things ever get back to normal, it seems safe to assume that its 33-year fame will usher in a new era of glory for this dancers' mecca. Things ain't what they used to be, but, as we observed during Les Brown's wonderful one-niter there only last month, they ain't so bad at that.

(Advertisement)

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Sure, We're Dance Ork: Sauter-Finegan

By Bill Finegan and
Eddie Sauter

We have been asked to refute some statements that have been made asserting that ours is a listening band—not a dance band—with the implication that such a thing is generally undesirable, needing defense. The fact is: any kind of music can be danced to, if one has the will and the know-how.

The dance and the drama were the basis out of which most music grew. It includes music produced by the classical masters, as well as country fiddlers and that employing ceremonial drums. To imply a certain kind of music is danceable and some other is not is ridiculous on the face of it.

Listening music is not something necessarily separated from the dance. What it boils down to is a matter of purpose and of level. In the prospectus of our band one of the first considerations was attitude. We were above our ears with the dominant saw of the business that an audience is essentially composed of jerks and morons.

Neither do we look upon the people of the band as menials whose sole function is to make better our material position. We are interested in music as something above and beyond mere personality.

We are aware that a large part of an audience uses dancing primarily as a social aside and that the demands made by musical issues often constitute an unwelcome

intrusion. We will service these people with a large amount of medium-tempo tunes with nostalgic melody and a beat so definite that there will be no doubt where the left foot goes, and, as well, be prepared with waltzes and rhumbas, even hoedown if that should become necessary.

But there is also a group (a quite large one, we are sure) that likes to dream, that gets a charge from dancer-listener participation and has largely been denied opportunity for this during the past few years for various reasons which we will not go into here. Could it be that because we have taken this group into consideration that this article needs to be written?

'Hit-the-Road' Formula Pays Off For Vaughn

Since its inception in 1940, the Vaughn Monroe orchestra has never disbanded. Not even once. In the trade, this one fact alone stamps the baritone-batoneer as a "bandleader's bandleader." His is probably the most traveled aggregation of its kind in the entertainment world, covering an average of some 50,000 miles each year while appearing in all but two of the 48 states.

Monroe's more-than-3,000 one-nite treks across the country, via buses, planes, trains and (on not-too-glad occasions) cattle cars, have somehow or other bypassed New Mexico and Arizona. Vaughn is planning to complete his "run" in the near future with bookings in these, so far, neglected areas.

Monroe's sincere belief (and he certainly works at it) is that a name band has to keep moving constantly to maintain its rapport with John Q., i.e., the record-buying, music-loving, dancing public. "I've said it before but it still goes," he confides, "You've got to get out on the road and meet the people yourself to find out the kind of music they like and which of your recordings the DJs prefer to play."

Simple Arithmetic

By digging the simple arithmetics of the situation, you can quickly latch on to just how much importance is laid to these one-nite tours. Monroe's "Moonrakers" have been averaging more than 200 of the single-issue stands a year, and this has been going on for all the years of the ork's existence.

"Want a few more practical reasons why one-niters?" Monroe asked. "Simple as Simon. They're expected of you. The folks who hear you want to see you. And, when you're on radio (CBS Camel Caravan, now in its eighth consecutive year), it behooves you to 'hit the road' to stir up a healthy interest in what you're doing in that medium."

Monroe's dogged insistence on the importance of the road to the success of a band has much to do with the fact that he is, and has been for years, one of the top band attractions in the country. It is generally conceded that Vaughn is one of few leaders who can take a company of 35 people on tour and make money. For the past three years he has been the top band biz grosser, averaging well over a million dollars for each 365-day span.

The seemingly indefatigable Monroe aggregation has just completed another jaunt which kicked off in January, carrying the band through such virgin territory as Kaukana, Wis.; Ishpeming and Ironwood, Mich.; Hibbing, Minn., and the like of small towns, and came to a halt at Vaughn's own million-dollar restaurant-nitery, The Meadows in Framingham, Mass.

"The place has been doing so well lately," Monroe said, "that I was able to book us in at a profit for the first time!"

—Joe

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Booking Agency Directory

Here is a list of the major booking agencies in the country that book dance bands and the addresses of their offices.

WILLARD ALEXANDER, INC.
Willard Alexander, President
30 Rockefeller Plaza
New York, N.Y.

AMUSEMENT BOOKING SERVICE
Peter J. Iodice, President
Suite 300
2210 Park Avenue
Detroit, Mich.

ARENA STARS, INC.
Ralph Wonders, President
366 N. Camden Drive
Los Angeles, Calif.

ASSOCIATED BOOKING CORP.
Joseph Glaser, President
745 Fifth Avenue
New York, N.Y.

203 N. Wabash Avenue
Chicago, Ill.
8619 Sunset Boulevard
Hollywood, Calif.

DELBIDGE & CORRELL
Ray Correll, President
301 Fox Theater Building
Detroit, Mich.

MIKE FALK AGENCY
Mike Falk, President
416 Book Building
Detroit, Mich.

GALE AGENCY, INC.
Tim Gale, President
48 W. 48th Street
New York, N.Y.

GENERAL ARTISTS CORP.
Tom Rockwell, President
1270 Sixth Avenue
New York, N.Y.

8 S. Michigan Avenue
Chicago, Ill.
Carew Tower
Cincinnati, Ohio
2105 Commerce
Dallas, Texas

9650 Santa Monica Boulevard
Beverly Hills, Calif.
LEW and LESLIE GRADE, LTD., INC.
Lew Grade, President
280 W. 57th Street
New York, N.Y.

HORACE HEIDT AGENCY
Horace Heidt, President
111 Park Avenue
New York, N.Y.

KENNAWAY CORP.
George M. Hillman, President
32 W. Randolph Street
Chicago, Ill.

TONY MARTIN MUSIC COMPANY
Tony Martin, President
1835 Southmore
Houston, Texas

MC CONKEY ARTISTS CORP.
Dick Shelton, President
127 N. Dearborn St.
Chicago, Ill.

1780 Broadway
New York, N.Y.
12th and Walnut Street Building
Kansas City, Mo.

Roosevelt Hotel
Hollywood, Calif.
Bay Shore Royal Hotel
Tampa, Fla.
2153 W. 96th Street
Cleveland, Ohio

MERCURY ARTISTS CORP.
Leonard Green, President
Room 903
254 W. 54th Street
New York, N.Y.

PAUL MOORHEAD AGENCY, INC.
Paul Moorhead, Manager
777 Insurance Building
Omaha, Neb.

MUSIC CORP. of AMERICA
Jules Stein, Chairman of the Board
598 Madison Avenue
New York, N.Y.

430 N. Michigan Avenue
Chicago, Ill.
9370 Santa Monica Boulevard
Beverly Hills, Calif.

105 Montgomery Street
San Francisco, Calif.
Union Commerce Building
Cleveland, Ohio

2102 N. Akard Street
Dallas, Texas
837 Book Tower
Detroit, Mich.

Nine Newberry Street
Boston, Mass.
Northwestern Bank Building
Minneapolis, Minn.

Want To Buy A Band?

Are you looking for a band? Whether you are a ballroom operator, hotel man, night club owner, or member of the prom committee, this DOWN BEAT band directory will help you select the band you want.

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HAL ALOMA

Record Company: None
Booking Office: MCA
Real Hawaiian music played by real Hawaiians, led by a man who, though a native islander, knows a swing chorus from a garland of leis. A onetime Tommy Dorsey and Hal McIntyre sideman, Hal Aloma plays steel guitar and serves as maestro-entertainment producer for this versatile unit which has several years' residency at the Hotel Lexington, N.Y., to its credit. Unit carries native soloists and Hawaiian entertainers and has also played theaters and supper clubs.

MUSIC MANAGEMENT SERVICE

Wayce Stonner, Manager
5069 Leavenworth Street
Omaha, Neb.

NATIONAL ORCHESTRA SERVICE

Serl Hutton, President
1611 City National Bank Building
Omaha, Neb.

RUBY NEWMAN MUSIC

Ruby Newman, Owner
400 Madison Avenue
New York, N.Y.

CHIC SCOGGIN AGENCY

Chic Scoggin, President
Rio Grande National Building
Dallas, Texas

FRANK SENNES BOOKING AGENCY

Frank Sennes, President
302 Hollendon Hotel
Cleveland, Ohio

SHAW ARTISTS CORP.

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203 N. Wabash Avenue
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Ben Bart, President
Two Park Avenue
New York, N.Y.

STANFORD ZUCKER ASSOCIATES

Stanford Zucker, President
420 Madison Avenue
New York, N.Y.

RAY ANTHONY

Record Company: Capitol
Booking Office: GAC
This 17-piece band combines drive with danceability, cohesiveness with commercialism, features a full sound that blends trombone and sax sections, with leader's trumpet front and center. Book is wide in range, from jazz and swing to novelty and sweet ballads, with many an instrumental number inserted. Anthony goes in for visual appeal and showmanship, uses such gimmicks as parading band through aisles on theater dates, has guest shots on radio-TV under his belt. Appeal for young crowd is high, one-alter-a-catch, and adaptability to hotels a demonstrated factor.

CHARLIE BARNET

Record Company: Mercury
Booking Agency: MCA
A veteran bandleader, Barnett always has kept abreast of trends, adapting his style accordingly. Long famed for his choice of outstanding sidemen and vocalists, arranging leader stays with the times, has dished up swing and jitterbug, bop and progressive, now is on a modern commercial kick, concentrating on subdued dance music sprinkled with novelty entertainment. Sweet and swing dance tempos are interspersed with oldies, waltzes, and memory medleys, and personable leader makes a point of complying with audience requests and "feeling out" crowds to keep sets well balanced. Musicianship and flexibility are the keynotes here.

COUNT BASIE

Record Company: Mercury
Booking Office: Willard Alexander



Basie the classification.

BILL BAILEY

Record Company: Mercury
Booking Office: GAC
Western-style band, fronted by guitar-playing folk singer, carries own show-unit, dishes up dance rhythms, is a natural for

locations seeking colorful, off-the-beat-track musical groups.

BLUE HARBOR

Record Company: MGM
Booking Office: MCA
Soft, sweet music for dancing is the principal stock-in-trade of this band, which makes a direct bid for the older crowd by being the book with plenty of nostalgic tunes. Melody gets the nod here, arrangements are scrupulously non-raucous and simple enough for anyone to grasp. Excellent for the older crowd.

DENNY BEEHNER

Record Company: None
Booking Office: MCA
An entertainment band with a Kay Kyserish appeal. Clowning maestro is a long-limbed ex-vaudeville comedy hooper who also used to play bass but gave it up some time back and now concentrates on keeping the crowd in good spirits with his antics. A wild and wooly crew, this, putting showmanship more than just on a par with playing dance music. Hotels and ballrooms are the Beehner meat.

DAN BELLOC

Record Company: Dot
Booking Office: GAC
Belloc has been working Chicago area for several years, recently began gaining note through recordings on Dot, including the first one on *Preload*. A 14-piece group, plus two vocalists, it's a smooth, hard-working dance crew that occasionally breaks into a modern-flavored instrumental (one of the arrangers who contributed to book is Bill Russo). Is a big favorite at school dances.

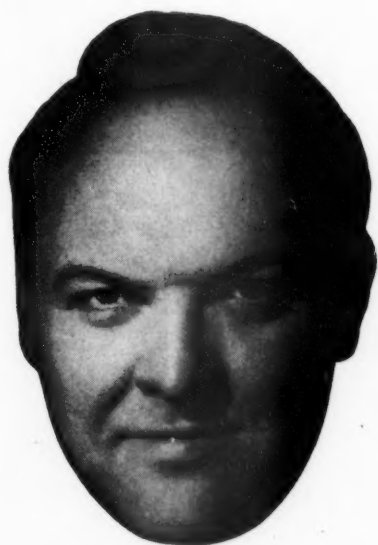
TEX BENEKE

Record Company: MGM
Booking Office: MCA
One of several bands suggestive of Glenn Miller, this aggregation successfully courts the cocked ear, the couple on the floor, and the cash register, alike. Musicianship is high, bop figures are used sparingly to give a modern touch, but band never crosses the dance beat or offends the sensitive ear. Fronted by tenor man-vocalist alumnus of the Miller man, outfit is a favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.

BILLY BISHOP

Record Company: None
Booking Office: MCA
Instrumentation of this decidedly sweet show-dance unit stresses the sax section and Bishop's piano, with a second keyboard doing yeoman duty in the background. Melody predominates, and the beat is reassuringly steady, never too fast or too slow
(Turn to page 28)

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Doc Martin Eyes Concerts, Prescribes Dances

By **FREDDY MARTIN**

I have been asked to put on paper my thoughts concerning the band business, its present invalidism, the cure, and the outlook for a healthy, happy future.

I'm not a musical practitioner with a quick panacea; the patient—in this case, the public—has been sick too long. A careful diagnosis is necessary.

One of Webster's definitions of the word "experience" is: "knowledge or skill gained from doing a particular thing." In 21 years of doing one thing, leading a band, maybe a little of that know-how has rubbed off on me and if it has, here is my prescription.

We're "Commercial"

Mine has been a "commercial" band, as they call it in the trade. To use a political expression, we'll say it's been what you might call a middle-of-the-road organization. Neither right nor left, but it pleases the majority, and that is what I have been in business for—to please people.

To me, the band business is a form of show business, and when you're in show business, it means putting on the kind of show that the customers who have paid their good dollars to see, enjoy.

Enter the Liberals

Then there is, in the band business, the liberal group. This group is out to educate the public, and for their admirable efforts I can only add my humble applause. Sincerely, But I am of the opinion that their efforts belong in the concert hall and not in the supper clubs and ballrooms of America.

A round peg in a round hole and a square peg in a square hole! Put the inference where you like.

To say a little more about these non-conformist colleagues of mine, I sincerely admire what they are doing. Every opportunity I get to hear one of them, I pay my good dollars and really get a kick out of their inspirational efforts.

Not Dance Music

But they know, you know, and I know that it is not dance music, and it should not be advertised or described as such. There have been too many self-styled progressive bands whose musical ineptness has discouraged both listeners and dancers alike.

Basing the theory of band business on the theory of show business (and I do just that) I can find a few things wrong with it. Too many leaders take the attitude that this is a business apart from all others—separate and alone. I dis-



Freddy Martin

agree. It is show business, and the time-worn principles of musical histrionics should be applied.

First, last and always, a dance band should play dance music.

Appearance Vital

Appearance is a vital factor. A band is always on an elevated bandstand; you can't help but see a crummy pair of shoes, 15 or 20 different colors in the sock department, pants that need pressing and, many times, filthy shirts with unmatched ties. Many times, the fans that so admire this band on radio, records and television, are terribly disillusioned. They were better dressed than the artist they came to hear.

Further to carry out the principle of show business, which I think should be a part of the band business, is the part of selling yourself. By that I mean the men in the band, as well as the leader. I know it's not easy to look alive

and happy after you've driven or ridden all night in a bus, especially when the barn you were playing in was cold, the bandstand inadequate, and the piano out of tune. It's not the Coconut Grove to you, but it's the place to go for the people you're playing for. You've got to make them feel you're glad to be there and having just as good a time as they are.

But, as the saying goes, first things come first. What did these people come here for? To dance, of course. So what's the first thing to give them? Again I say—dance music!

No Dance Style

Just about 40 years ago there was no definite style of American dancing. In the early 1900s, we had what I shall call a sort of hangover from the 18th and 19th century. They danced here, sure, but to the old European style, such as the polka, schottische, and the cotillion.

Then in 1912 came the musical revolution; from the bayous of New Orleans, came a kind of music that was just what the doctor ordered. This was the genesis of jazz. This was the era of the dance—our 20th century kind of dancing. It was jazz, and it was ragtime, but it was the harbinger of a new era of dancing and dance music.

Awkward Age

It gave birth to such ugly babies as the Turkey Trot, the Grizzly Bear, and the Bunny Hug. Let's call it the awkward age, but it wasn't long after that that the great Vernon and Irene Castle, with their matchless grace, created new refinements in dancing that soon caught the imagination of the country. They introduced their smooth dancing Castle Walk and the Tango.

The Castle Walk as such is no longer danced, except by impersonating dance teams, but the tango, after lying dormant for years, be-

gins to show a little life. Professionals like the Castles, Arthur Murray and Veloz and Yolanda, have had a great effect on the American public and more or less standardized the American style of the smooth dance.

We have always had dancing fads, and I for one, hope they never stop coming. It adds a stimulant and makes for a lot of fun for everyone. In 1925, it was the Charleston, which the youngsters found all over again a couple of years ago. A lot of you will remember too, the Varsity Drag and Black Bottom.

We lost a generation of dancers a few years back. The kids who were born in the early thirties when reaching their teens were listeners instead of dancers. They had been brought up on a diet of vocals and bop. Now, in their early twenties, few of them can really

dance, but I don't think it's too late.

But corrective measures are necessary. With more dancing schools operating in America than ever before in its history, the interest must certainly be there, and the bandleader can do his part in keeping and furthering this interest by more and better dance music.

These are the observations of one bandleader. Other leaders with differently-styled bands will probably be at variance with me on certain points, and justifiably so, because each with his own style and following has a different audience reaction.

But these are mine and we do, after all, have this one thing in common besides an AFM card—a healthy and prosperous band business makes for a healthy and prosperous bandleader.

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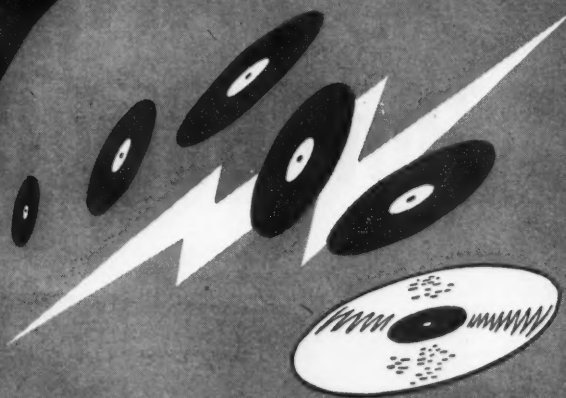
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CAPITOL RECORDS

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DOWN BEAT RECORD REVIEWS

Records in the popular, and rhythm and blues, and country and western sections are reviewed and rated in terms of broad general appeal. Records of interest from a musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##). Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

| | | |
|-----------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| LOUIS ARMSTRONG Coral 28628 ##GEORGIE AULD Coral 60941 | ★★★★ Your Cheatin' Heart ★★★★ Congratulations to Someone ★★★★ Lullaby of Broadway ★★★★ Harlem Nocturne | • The weakest of Louis' pop efforts to date. He doesn't sound interested. • The Auld-with-voices formula, which was getting stale doing only ballads, is perked up with Lullaby, as the Jud Conlon Singers sparkle on an intricate arrangement and Georgie blows guttily. No voices on Nocturne, as the Auld tenor screams through it. |
| TONY BENNETT Columbia 39964 | ★★★★★ No One Will Ever Know ★★★★ I'm the King of Broken Hearts ★★★★★ Brakin' in the Blues ★★★★ Dancin' with Someone | • No One is a wistful, appealing melody. Tony sings persuasively and warmly. Should do something. • Dancin' is a waltz (which Till I Waits wasn't) that will sell. But don't be surprised if the flip side eventually does better, even if the promotion is on the former. It's good. |
| TERESA BREWER Coral 60953 | ★★★★★ Goodbye, Charlie, Goodbye ★★★★ I'd Love to Fall Asleep | • Charlie will be a very big tune—it's sentimental, familiar-sounding—and Karen will undoubtedly get a fair share of the sales, but she doesn't sing as well as she can here. |
| KAREN CHANDLER Coral 60958 | ★★★★ Love Light ★★★★ Afraid | • Sensitive, feelingful singing from Vis, especially on Light, a fine ballad. |
| VIC DAMONE Mercury 70108 | ★★★★★ The Moon Was Yellow ★★★★ Serenade of the Mandolins | • Alan's strong, forthright vocal makes Moon a very musically performance. Overleaf is badly titled, but a graceful, pretty refrain. |
| ALAN DEAN MGM 11454 | ★★★★★ Baltimore Oriole ★★★★ Poinciana | • Oriole may not sell six dozen copies, but by all means listen to it at least once. It's the old, winsome Hoagy Carmichael tune which one of the Freshmen sings hauntingly in a near-Cole style. |
| #FOUR FRESHMAN Capitol 2398 | ★★★★★ The Anniversary Song ★★★★ A Few Kind Words | • Bass voice (the deep Knight) shines on Anniversary, a highly salable version of the revival. Both are especially strong juke box material. |
| FOUR KNIGHTS Capitol 2403 | ★★★★ Ramona ★★★★ Spinning a Web | • Ramona would have been surefire had the opening chorus, like the rest of the side, been sung at an up-tempo. |
| THE GAYLORDS Mercury 70112 | ★★★★★ It Goes Like This ★★★★ Supper Time | • Ann has a real chance for her first commercial disc hit here. The rollicking, corny "Funny Melody" of Irving Caesar and Cliff Friend will sell it, but the other side, a big-voiced treatment of the great Irving Berlin song, is the one that shows the amazing improvement in Ann's projection, feeling and range. |
| ANN HATHAWAY Avalon 7211 | ★★★★★ Anna ★★★★ April in Portugal | • Anna is a driving instrumental that has the same rhythmic qualities which made Ralph Marterie's Caravan boom, might do the same for this tune. |
| #RICARD HAYMAN Mercury 70114 | ★★★★★ Why Should I Cry? ★★ With All My Heart | • Johnny's big tenor voice is well backed by strong strings conducted by Dennis Farnon. Side could be a winner with some push. |
| JOHNNY HOLIDAY United 148 | ★ Hot Cakes and Sausage ★ Especially You | • Kovacs is the TV comic. Better he should be funny intentionally. Lee sings You accompanied only by piano. |
| ERNE KOVACS LEE MORGAN Top Tunes 436 | ★★★★★ Fare-Thee-Well ★★★★ Ill Wind | • Fare is a moody, haunting Terry Gilkyson song that has real possibilities. Roberta's vocal is excellent. Worth hearing. |
| ROBERTA LEE— GORDON JENKINS Decca 28606 | ★★ Get It While You're Young ★★★ Lipstick-A-Powder-n-Paint | • Capitol's answer to Clooney and Dietrich—with a Mark Sonoma approach. My goodness, but they're rancorous! |
| GISELE MacKENZIE— HELEN O'CONNELL Capitol 2404 | ★★★★★ You Can Be in Love ★★★★ Less Than Tomorrow | • Decca's discovery, right from Scotland, has a distinctive, interesting way with a song, and if the material were of the best, would probably owe a hit. Keep an eye on him. |
| HAMISH MENZIES Decca 28601 | ★★★★★ Wise Man or Fool ★★★★ Walkin' and Wond'rin' | • Guy sings two more new Bob Merrill efforts, both folksy and quiet. And the French horns are conspicuous by their absence. |
| GUY MITCHELL Columbia 39962 | ★★★★ All Night Long ★★★★ Baby, Don't Do It | • Art continues his gradual swingover to r&b type waxings with this pair, both starring-Cathy Ryan. |
| ART MOONEY MGM 11456 | ★★★★★ I'm Sitting on Top of the World ★★★★ Sleep | • How many in a row does this make? Sitting is a beautiful job and musically excellent, as Les' speeded-up guitars play fancy figures behind Mary's vocals. Sleep is all instrumental and hearkens back to Les' days with Fred Waring. |
| #LES PAUL-MARY FORD Capitol 2400 | ★★★★★ Somebody Stole My Gal ★★★★ Glad Doll Rag | • The best Ray release in months, as Johnnie returns to a standard that swings nicely. He changes a few words to suit his stylized delivery. |
| JOHNNIE RAY Columbia 39961 | ★★★★★ Saturday Night ★★★★ If I Were You, Baby, I'd Love Me | • Saturday Night is humorous, as Timmie sings and gets party-type noises as a background. It's catchy, clever and might get going with some plays. |
| TIMMIE ROGERS Capitol 2406 | ★★★★ Dutch Treat ★★★★ Anna | • Paul turns to dance band format here, and the results are gratifying. Anna is from the movie, Treat is a catchy riff done instrumentally a la Hot Teddy. Things are looking up, men. |
| #PAUL WESTON | ★★★★★ Ohio ★★★★ I Can't Help Loving You | • Winchell forgets the dramatics and sings Ohio simply and warmly. It's a fine song, done first by Crosby. |
| DANNY WINCHELL MGM 11455 | ★ The Eyes of Texas ★ Washington and Lee Swing | • Corny, thumping, oom-cha piano. |
| DEL WOOD Decca 28611 | | |

DOWN BEAT Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding April 8. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of Down Beat suggest you listen to when making your purchases.

Position
Last Issue

- Doggie in the Window**
Patti Page, Mercury 70070. 2
- Till I Waits Again with You**
Teresa Brewer, Coral 60873. 1
- Pretend**
Nat Cole, Capitol 2346; Ralph Marterie, Mercury. 70045; Eileen Barton, Coral 60927. 4
- Don't Let the Stars Get in Your Eyes**
Perry Como, Victor 20-5064; Eileen Barton, Coral 60882. 3
- Tell Me You're Mine**
The Gaylords, Mercury 70030; Russ Morgan, Decca 28569. 5
- I Believe**
Frankie Laine, Columbia 39938. —
- Your Cheatin' Heart**
Hank Williams, MGM 11416. —
- Wild Horses**
Perry Como, Victor 20-5152. 7
- Side By Side**
Kay Starr, Capitol 2334. —
- Keep It a Secret**
Jo Stafford, Columbia 39891; Bing Crosby, Decca 28511. 9

Tunes Moving Up

These are not the next ten tunes. They are songs on which there is much activity and which could move up into the Down Beat Scoreboard.

- Gomen Nasai**
Harry Belafonte, Victor 20-5210; Sammy Kaye, Columbia 39957.
- Hot Toddy**
Ralph Flanagan, Victor 20-4095.
- Caravan**
Ralph Marterie, Mercury 70097.
- Tell Me a Story**
Frankie Laine-Jimmy Boyd, Columbia 39945.
- No Help Wanted**
Rusty Draper, Mercury 70077; Hank Thompson, Capitol 2376.
- Seven Lonely Days**
Georgia Gibbs, Mercury 70095.
- How Do You Speak to An Angel?**
Eddie Fisher, Victor 20-5137.
- April in Portugal**
Les Baxter, Capitol 2374.
- Can't I?**
Nat Cole-Billy May, Capitol 2389; The Ames Brothers, Coral 60926.
- I'm Sittin' on Top of the World**
Les Paul-Mary Ford, Capitol 2400.

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By
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"GRANADA" . . . \$1
Great Latin Standard featured by Mario Lanza in the MGM pic "Because You're Mine"
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1619 Broadway, New York City, N.Y.

3 GREAT TUNES
"LITTLE OLD MISSION"
"DOWN AT POLKA JOE'S"
"I'LL BE BACK IN A YEAR, LITTLE DARLIN"
Professional Copies Available
BELL MUSIC COMPANY
631 Knowles, Royal Oak, Michigan

"MIDNIGHT"
Gordon Jenkins And His Orchestra With The McQuaglin Twins
Decca #28590
TANNEN MUSIC, INC.
146 W. 54th St., New York City, N.Y.

BMI • PUBLISHERS' ROW • BMI

3-D Sound—Here's How It Works

Binaural sound (also referred to as stereophonic or third dimension) is the latest and possibly the most important step ever taken in the search for complete realism in reproduced sound.

Three-dimensional sound recording is the counterpart of the three-dimensional pictures that are now making news in New York and Hollywood, and the stereo cameras and viewers which have recently become popular.

Range Finders

Three-dimensional pictures are based upon the fact that our two eyes act as range finders giving us an accurate sense of depth, or the distance that objects are away from us. Three-dimensional sound reproduction is based on the fact that our two ears act as direction finders giving us an accurate sense of the direction from which a sound originates.

For many years it has been known that the slightly different length of the paths taken by a sound travelling from its source to each of our ears accounts for our ability to determine the direction and distance of the sound. If we cannot sense the location of the sound, it does not seem natural to us. (In an artificial "hearing system," such as the conventional monaural recorder, only one microphone channel or "ear" is used and the sense of sound location is lost, thereby robbing the sound of its naturalness.)

3-D Sight

In three-dimensional sight, each eye sees the scene slightly differently. The brain interprets these differences in the terms of the distances of various objects in the scene. This is known as "binocular" or "stereoscopic" vision.

In three-dimensional sound, each ear hears the sounds around it slightly differently. The brain interprets these differences in the terms of various directions from which the sounds originate. This

is known as "binaural" or "stereophonic" hearing.

Three-dimensional photography is accomplished by photographing a scene simultaneously with two cameras placed like the human eyes a few inches apart. The pictures are then presented to each eye separately, giving the viewer the illusion of a picture with depth.

For the individual viewer, the two pictures are contained in a stereoscope or viewer held close to the eyes. For larger audiences, they are usually superimposed on a screen and the audience is furnished with glasses which separate the pictures for each eye.

Separate Recordings

Three-dimensional sound recording is accomplished by recording simultaneously but separately from two microphones placed about eight inches apart, just as the human ears are. Each microphone, of course, receives the same intelligence that the individual ears of a human listener would pick up.

The extreme versatility of present day recording tape makes it possible to record the output of each of these mikes simultaneously, but separately. Standard quarter-inch recording tape is used and the output of each mike occupies one-half of the width of the tape and remains completely isolated from the other half.

Earphones Used

For the individual listener, the two separate recordings are played back simultaneously—one to an earphone on the left ear and one to an earphone on the right ear—giving the listener the illusion of sound direction and motion and the uncanny ability to separate recorded sounds apparently coming from different directions just as if he were listening to the original.

Just as stereophonic photography makes each element of the picture stand out in proper relationship to the surrounding elements, so does the binaural system allow each instrument in an or-

chestra to be heard in its proper relationship to the other instruments. In a sense, it photographs a three-dimensional sound picture.

Differing Terms

Although the words "binaural" and "stereophonic" are synonymous, the word "binaural" has come to be applied almost entirely to the technique in which earphones are used. This method gives effects that are comparatively simple of accomplishment and are so startlingly realistic as to cause listeners to react physically.

The first impression is that the sound is not being heard from the earphones at all, and the listener has the urge to look around the room for the source. However, any description of binaural reproduction is bound to be inadequate—it must be heard to be appreciated properly.

Many Uses

Besides providing the audio-philes with the ultimate in natural reproduction of music, binaural recording has many uses in business, education and industrial research. In the future, stereophonic programs may be broadcast from FM stations. Such a system appears to be entirely practical and could be done within present FM channel allocations.

Stereophonic, like binaural, sound reproduction, is based on the premise that the sound should be heard directionally; but since the listeners are a large group, the sound is reproduced separately through two or more speakers located in different parts of the auditorium or listening room.

For a concert or other types of stage presentation two or three speakers placed across the front of the room will suffice. The audience will hear the different sounds coming simultaneously from different parts of the stage and will have the illusion of a full orchestra spread across the stage.

Cinerama

For more complicated sounds which may come from behind, or from the side, or from overhead, more speakers must be used. Disney's *Fantasia* used a great many. Much of Cinerama's realism comes from the six speakers located three across the front, one at each side, one behind the audience.

For each speaker used, there must be a separate recording made and each recording must be played back simultaneously in exact synchronization with all the other recordings. Until the coming of tape recording, this problem was exceedingly vexatious, complicated and expensive. Tape recording has made it relatively simple.

Corresponding Mikes

Two or more separate sound tracks from separate microphones are recorded simultaneously on one tape. When the tape is played back, each sound track reproduces its sound through a separate

Sound Advice

By Irving Greene

In buying an audio amplifier it is best to listen first, to distinguish the different "personalities" of amplifiers. One of the most apparent is "sparkling" clean treble response; next, one should listen for richness of bass. The other factors to consider are the action of the tone controls and the effectiveness of the record equalizer control.

One good rule is to have all demonstrations of amplifier performance made by using a record player. If it reproduces records faithfully, its performance with a radio tuner and/or tape recorder will be excellent.

Two Amplifiers

There are basically two types of amplifiers. The first type, an outgrowth of the days when the music lover had to utilize a public address amplifier with a record player to get "loud" tonal reproduction, is a unit built on a single chassis. It is safe to say that all of these amplifiers provide good, undistorted amplification.

Of course, they lack the deluxe features of the newer, two-chassis model which consists of a control unit and a power amplifier. Basically, the original theory behind the design of the two-chassis unit was to keep hum and distortion at a minimum by isolating the power circuit from the signal circuit, which is extremely sensitive.

In selecting an amplifier remember that loudness is not a determinant of quality. The basic requisites are: low hum and distortion levels; good frequency response; an effective set of tone controls; a good heavy output transformer; at least 10 watts of undistorted output; and last, but not least, "euphonic quality" which pleases your ear. Beyond that, you begin to pay for added features.

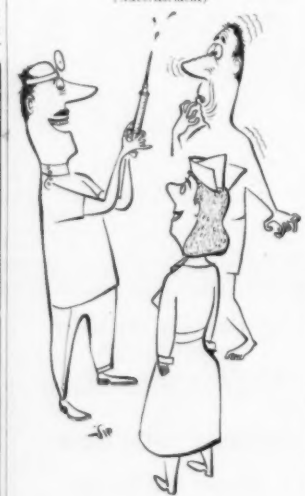
Record Player Costs

The cost of a good record playing system can range from about \$40 to well over \$350. Most music lovers will select their system within a \$40-\$125 range, which is quite ample.

Each speaker is placed in relation to the audience approximately where the corresponding microphone was when the recording was made.

Since the sound tracks are all on one piece of tape the synchronization is exact. All the different sounds which reached the microphones at a given instant during recording are now heard coming from the corresponding speakers simultaneously but with the same differences as at the recording time.

(Advertisement)



"That reminds me . . .
Order a new JENSEN NEEDLE
for my record player."

The stylus should be given first priority. The resistance of diamonds to wear over that of sapphire is actually 90 to 1. With this fact in mind it is actually more economical initially to purchase a diamond LP stylus than repeatedly to replace a sapphire.

There are two methods of reproducing music from phonograph records. The first is by use of an automatic record changer. There is nothing wrong with record changers. They have come a long way since the demand for better quality units began. Nothing, though, is as effective for natural, true reproduction as the manual system, but the cost of a manual system which would provide a noticeable degree of improvement in performance over a changer is more than twice the cost of a record changer.

Avoid Duplication

A radio tuner, like an amplifier, can be expensive if you select one which duplicates features contained in the circuit of the amplifier. If you live in a city whose radio stations or networks duplicate programs on FM (frequency modulation) and AM (amplitude modulation) transmission, a tuner with the FM band only is desirable. If this is not the case and there are only a handful of FM programs, an AM-FM tuner is recommended. (To answer a frequent question, there is not available a quality radio tuner that has short wave bands in addition to AM and FM.)

Some AM-FM tuners have a full set of audio controls, as well as a pre-amplifier, for magnetic cartridges. A person who has an audio amplifier with a full set of controls and pre-amplifier would find it simpler and more economical to select an FM or AM-FM tuner with only a volume control and a station selector control.

Music lovers who presently own commercial TV receivers can, for a nominal fee, have a TV repairman modify the receiver to feed into the amplifier of the hi-fi system. In addition, the electronics industry, realizing the wide acceptance of the magnetic recorder, has inaugurated a series of pre-recorded tapes, which will soon reach the music lover and can be reproduced through a hi-fi music system, if it is equipped with a tape unit.

Hi-Fi Flashes

A new, four-color, 16-page illustrated booklet entitled *A New Horizon in High Fidelity Recording* has been issued by Minnesota Mining and Manufacturing Co. The booklet tells the story of the new Scotch brand "High Output" magnetic tape No. 120, discusses its advantages (over the earlier Scotch tapes) and relates them to the requirements of the recording and broadcast engineer, as well as the hi-fi enthusiast, in terms of distortion levels, dry lubrication, signal-to-noise ratio, etc.

Bias requirements and frequency response characteristics are discussed and illustrated in a series of six graphs. The booklet is available upon request from the manufacturer, whose address is 900 Fauquier St., St. Paul, Minn. (See "New Products" below.)

"Lost Instruments"

Lost Instruments, a 32-page cartoon-illustrated booklet using the light approach in explaining the whys and wherefores of hi-fi sound reproduction is now available upon request to McIntosh Laboratory, Inc., 300 Water St., Binghamton, N.Y. It illustrates the meaning of harmonic and intermodulation distortion, adequate band width and full power capacity in amplifying music.

New Products

The new Scotch brand No. 120 recording tape was designed especially for use in radio, TV and recording studios, the manufacturer has announced, and points out that it offers more than twice the output of the firm's earlier tape. The manufacturer claims it will permit improved quality in recordings, with greater dynamic range. It is described as dark green in color, using a coating material with increased magnetic remanence and is said to be identical with con-

ventional tape. It may be used interchangeably with conventional tape without bias adjustment. Details may be obtained by addressing Minnesota Mining and Manufacturing Co. (see above).

New Tuner

Designed for high-quality custom installations is the new Bogen Model R701 14-tube FM-AM tuner. The manufacturer asserts its push-button control permits switch-in or switch-out of a.f.c. action and that its temperature-compensated oscillator protects against drift. Full information is available through David Bogen Co., 29 Ninth Ave., New York 14, N.Y.

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'Music Out Of North' Series Fine, But Where Is Sweden?

SIBELIUS: Symphonies Nos. 3 and 7, Stockholm Radio Symphony Orch.—Sinton Eshling. MERCURY MG10125, 12". Performance ★★★★★/★; Recording ★★★★★.

GRIGG: Symphonies Danes, Op. 64, and Norwegian Dances, Op. 35, Danish National Orch.—Erik Tuxen. MERCURY MG10132, 12". Performance ★★★★★/★; Recording ★★★★★.

NIELSEN: Symphony No. 6, Danish National Orch.—Thomas Jensen. MERCURY MG-10137, 12". Performance ★★★★★/★; Recording ★★★★★.

SCHULTZ: Une Amoureuse, and NIELSEN: Quintet for Wind Instruments, Chamber Wind Quintet of Copenhagen. MERCURY MG15046, 10". Performance ★★★★★/★; Recording ★★★★★.

Start assembling a library of "Music of the North," and it's apt to run strongly to Grieg and Sibelius. That's what is happening with Mercury's series of recordings from above the 55th parallel. The Norwegian and Finnish aces dominate two-thirds of the Northland releases to date.

Those issues which aren't from Norway or Finland hail from Denmark—and whatever became of Sweden? Don't tell us Stan Hassel-

gard was Stockholm's only gift to music.

The latest Sibelius entry combines his weakest and one of his strongest symphonies—and the

(Turn to Page 17-S)

Peggy Mann Signs Contract With Coral

Hollywood—Peggy Mann, singer formerly with Benny Goodman and other name bands, who has been in retirement here for over three years, has resumed her singing career under the management of the firm of Gabbe, Lutz and Heller, and with a one-year (with options) contract with Coral.

Two Singers Signed

New York—Al Martino's mentor, Joseph Piccola, has signed Joe Allegro of RCA Victor and Bob Anthony of Derby Records to personal management contracts. Anthony is a boyhood friend of Frank Sinatra, who was instrumental in getting him his first job as vocalist with Ina Ray Hutton.



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4. SEVEN LONELY DAYS GEORGIA GIBBS

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5. TELL ME YOU'RE MINE THE GAYLORDS

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6. GOMEN NASAI EDDY HOWARD

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7. PRETEND RALPH MARTERIE

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8. POUR ME A GLASS OF TEARDROPS BILLY WILLIAMS

MERCURY 70094 • 70094X45



9. RUBY RICHARD HAYMAN

MERCURY 70115 • 70115X45



10. RAMONA AND SPINNING A WEB THE GAYLORDS

MERCURY 70112 • 70112X45



CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

NEW DIRECTIONS

| DISC DATA | RATINGS | COMMENTS |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| LISZT: <i>Messoppa and Les Preludes</i> . London Philharmonia Orch.—Anatole Fistoulari. MCM E3014, 12". | ★★★★★ Performance ★★★★★ Recording | ● Real mellow melodrama, this <i>Messoppa</i> , roaring and soaring, brooding and glistering! However come it hasn't made its way to LP before, here it is in a plangent playing that adds luster to the MCM label. <i>Les Preludes</i> is sound, but little more than routine. |
| DELIOUS: <i>Ecstasy and North Country Sketches</i> . Royal Philharmonia Orch.—Sir Thomas Beecham. COLUMBIA ML 4637, 12". | ★★★★ Performance ★★★★ Recording | ● Unlike the Lisztian issue above, almost any Delius recording is apt to be an LP first, for the poetically-impressionistic Englishman still is the darling of the few. His sensitive, restrained compositional style is ideal for landscape painting and finds two fitting subjects in these pictures of Norwegian folk life and Yorkshire countryside. |
| STRAVINSKY: <i>Piano Concerto (1923-24)/Scherzo a la Russe and Russian church choruses</i> . Soulima Stravinsky with RCA Victor Orch.—Stravinsky. RCA VICTOR LM7010, 10". | ★★★★★ Performance ★★★★★ Recording | ● The concerto for piano and winds, like many another opus conducted by its composer, seems weirdly lacking in definition and character, though turned out attentively and full-toned. The <i>Scherzo</i> and choruses are nothing to send record collectors flocking to their dealers, for they're music of no great importance. |

RARE VINTAGES

| | | |
|------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ROSSINI-BESPIGHI: <i>Rossiniana</i> . Cimarosa-Malipiero: <i>La Cimarosiana</i> . Royal Opera House Orch.—Warwick Braithwaite. MCM E3013, 12". | ★★★★★ Performance ★★★★★ Recording | ● Two colorful orchestral suites are well met here, virtuosic scoring and brilliant playing giving them much in common. Malipiero's setting of Cimarosa's <i>Il Matrimonio Segreto</i> gets a welcome LP debut. Respighi's arrangement of Rossini's <i>Les Rues</i> is brighter than in the Steinkopf performance which is its only other microgroove version to date. |
| STRAVINSKY: <i>Histoire du Soldat</i> . Readers and instrumentalists under Fernand Oubradous. VOX PL7960, 12". | ★★★★ Performance ★★★★ Recording | ● The bitterness and the beauty come through with instrumental clarity, but here's an instance in which a performance is too authentic for its own good. The readers use the original French text of C. F. Ramus, and it's distracting to an English-speaking audience. For the skill of this version, we'll have to admit a preference for Leonard Bernstein's Boston-made edition sans vocal yackety-yak. |
| BERLIOZ: <i>Romeo and Juliet</i> . Philharmonia-Symphony Orch. of New York—Dimitri Mitropoulos. COLUMBIA ML 4632, 12". | ★★★★ Performance ★★★★ Recording | ● This first complete microgrooving of a highly-theatrical symphony is one of the most exciting recordings of the year. Even Mitropoulos' non-admirers will have to admit he fills this score with becoming vibrancy, and the hi-fi fan will make a nuisance of himself, playing the hair-curling second side for kith and kin. |

STANDARD WARHORSES

| | | |
|-----------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ELGAR: <i>Enigma Variations & Brahms: Haydn Variations</i> . NBC Symphony Orch.—Toscanini. RCA VICTOR LM1725, 12". | ★★★★★ Performance ★★★★★ Recording | ● The emphasis is all on Toscanini on the album cover, but Elgar gets a fair hearing on the A side, in an opus more worthy than the variety of its hearings would indicate. The Brahms variations, less refreshing to the ear, are decked out with equal nicety of nuance, and reproduction almost as fine. |
| MOZART: <i>Quartet No. 1</i> . BEETHOVEN: <i>Quartet, Op. 16</i> . New York Quartet. COLUMBIA ML4627, 12". | ★★★★★ Performance ★★★★★ Recording | ● Ensemble isn't as tightly knit as it might be, in this Manhattan foursome whose members (Mieczyslaw Horowitz, piano; Alexander Schneider violin; Milton Katima, viola; Frank Miller, cello) are too busy to spend many of their rehearsal hours together. There is authority and sympathy about their playing, nevertheless. |
| RACHMANINOFF: <i>Two Preludes</i> . LISZT: <i>Hungarian Rhapsody No. 2</i> . Leonard Pennario, pianist. CAPITOL HB186, 10". | ★★★★★ Performance ★★★★★ Recording | ● Pennario's fragile yet forward style is better suited to the splashy drama of Liszt and Rachmaninoff than to the poesy of Chopin, in which he has been trapped of late. The Liszt rhapsody doesn't live up to the promise of its opening, but the only thing to be desired in the Rachmaninoff is a little more sturdiness of tone. |
| MARYLA JONAS: <i>Piano Miniatures</i> . COLUMBIA ML 4624, 12". | ★★★★ Performance ★★★★ Recording | ● This conglomeration of pieces, some of them delightfully detailed, others casual to the point of frivolity, is inconsistent in approach as well as content, not the sort of thing you'll play frequently unless you expect to talk over it. |

Some Singers Still Swell, Salzburg Sample Shows

SALZBURG FESTIVAL HIGHLIGHTS: Hilda Guedes, Irmgard Seefried, Hana Stein-gruber, Lorena Fehsenberger, Julius Fatsak, Clara Olshlager and Hans Braun, with orchestras and choruses conducted by Josef Messner and Gustav Kozlik. REMINGTON R-199-121, 12". Performance ★★★★★; Recording ★★★★★.

RICHARD STRAUSS Song Recital: Anny Felbermayer, Alfred Poell. VANGUARD VRS-431, 12". Performance ★★★★★; Recording ★★★★★.

GILBERT AND SULLIVAN: Maryam Green, Columbia Opera Co.—Lehman Engel. COLUMBIA ML4643, 12". Performance ★★★★★; Recording ★★★★★.

ELENA NIKOLAIDI in Songs of Beethoven and Schubert. COLUMBIA ML4628, 12". Performance ★★★★★; Recording ★★★★★.

RICHARD TAUBER, Songs of Reverence. Decca DL 7535. Performance ★★★★★; Recording ★★★★★.

CLAUDIA MUZIO Song Recital. Columbia ML4634. Performance ★★★★★; Recording ★★★★★.

By WILL LEONARD

The old timers were wonderful, all right, but don't let them tell you there aren't any singers left. This vernal valley of vocalism includes exhumations of performances by artists now departed and samples from singers still in business. The total indicates not only that sound engineering wasn't always what it is today, but that the warblers of 1953 don't have to be scared out of their wits at the thought of competition with the past.

The Salzburg disk, recorded at the festival, is a brilliant assemblage of religious masterpieces done with fervor as well as finesse. Seefried's rendition of Rossini's *Stabat Mater* is a thriller, and a four-voiced selection from Haydn's *Seven Last Words of Christ* oratorio is a tonal treat.

Belies Youth

Anny Felbermayer, young soprano who is Vanguard's pride and joy, tenders a bundle of Strauss lieder whose musicianship, belying her youth, overshadows the less-inspired baritone of Poell on the reverse side.

Nikolaïdi isn't ideally cast in Beethoven lieder, and the Schubert side radiates much more character. It's much more familiar fare than the Beethoven material too, and you know what? That may be because it's better music to begin with.

Muzio and Tauber, two redoubtable stars of another day, are represented by music not closely associated with their careers. The incomparable soprano, already available on two operatic LPs, is heard this time in songs of Pergolesi, Refice and Delibes. The versatile Tauber, famed for opera, operetta and waltz music of Vienna, turns to an octet of hackneyed settings which juxtapose, none too happily, Johann Sebastian Bach with Carrie Jacobs Bond, in a revival more primitive in sound than the job done by the engineers on Muzio.

Green still is international champion in his line, though he's also a contemporary of Tauber and Muzio. Here he sings 16 (that's just about all) of the songs in which he was featured with the D'Oyly Carte Opera Company from 1923 to 1951. He's a sound argument for the ability of the old timers, and the record is a sound demonstration of the beauties of today's engineering.

Music Out Of The North

(Jumped from page 16-S)

weakening, partly because it's so seldom heard, emerges as the more interesting. This is the first LP recording, and a good clear one at that, of the third symphony. Ehrlich's definition of the seventh is routine.

The Grieg platter is an offering of two light, popular works served up with spirit but without enough tonal body to satisfy most American tastes.

Carl Nielsen, they say, is Denmark's candidate for musical stature comparable to Sibelius' in Finland or Grieg's in Norway. For all the sympathy with which it is directed by Jensen, this recording of his sixth symphony is not the vehicle to prove such claims. As

a voice from the '20s, it is dated "modernism," most effective when it launches into amusing sarcasm. Nielsen's quintet, paired with Svend Schultz's little serenade on a disc y-clept *Danish Music for Wind Quintet*, is more succinct and pointed. The Schultz "amourette" is a diverting sketch of a sailor's lighthearted love-making on shore leave.

There is not a great deal in common between these samples of "music of the north," and the reason for the series is a little obscure to this observer. If it's to be carried farther, it might be rewarding to explore the lesser-known Scandinavian scores, rather than to parade again through the hackneyed standards. —will

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The 'Beat's' Best Bets

POPULAR

These are not necessarily the best-selling records in the popular category, but they are sides we think you should pay attention to when making your purchases.

1. **Hug Me a Hug**, by Pearl Bailey. Coral 60945.
A swinging, humorous side from Pearl that could become another *Takes Two*.
2. **I'm Sittin' on Top of the World**, by Les Paul and Mary Ford. Capitol 2400.
One more winner from the Pauls, and it's brilliantly performed.
3. **A Quiet Girl**, by Bing Crosby. Decca 28610.
To those who complain that "there aren't any good tunes written these days" we recommend a listen to this lovely Leonard Bernstein melody and great Crosby vocal.
4. **Can't I?** by Nat Cole and Billy May. Capitol 2389.
Nat appears to be in the middle of another hot streak. Some splendid vocal work here.
5. **I Confess**, by Perry Como. Victor 20-5152.
Turn *Wild Horses* over and take a listen.

The 'Beat's' Best Bets

JAZZ

These are not necessarily the best-selling records in the jazz category, but they are sides we think you should pay attention to when making your purchases.

1. **Ellington Uptown**, by Duke Ellington. Columbia LP ML 4639.
Concert versions of several familiar Ellington works, including *Take the "A" Train* and *Perdido*, with *A Tone Parallel to Harlem* making listening almost mandatory.
2. **Peterson Plays George Gershwin**, by Oscar Peterson. Mercury LP MGC 605.
Oscar displays all his great technique and harmonic sense in this tribute to the noted composer.
3. **Gerry Mulligan LP. Fantasy 3-6**.
Gerry's second LP, this one includes more sparkling jazz from his piano-less quartet. *The Lady Is a Tramp* and *Moonlight in Vermont* are particularly effective.
4. **In a Mellowtone**, by Vic Dickenson. Blue Note 1601.
Vic is at his sly best on this one.
5. **Sarah Vaughan LP. MGM E 165**.
Early Sarah, first recorded on Musicraft, now an MGM LP.

Five Star Reprise

Here is a report on what's happening with some of the records that have been five-starred in recent issues of *Down Beat*.

Popular

Anywhere I Wander, by Julius LaRosa. Cadence 1230.
Now on the way down after becoming one of the five best-selling records in the country.

New Juke Box Saturday Night, by the Modernaires. Coral 60899.
Record showing up well sales-wise, also getting heavy disc jockey play.

Good, by Ella Mae Morse. Capitol 2343.
Nothing happened.

Jazz

Jam Session, Mercury LPs 601, 602.
Good response to this one. May be one of Norman Granz' hottest items in a long while, will have sustained selling power.

Storyville LP, by Stan Getz. Roost LP 407.
Big reaction to this recorded session from the Getz group while it was playing a job.

Rhythm and Blues

Mama, He Treats Your Daughter Mean, by Ruth Brown. Atlantic 986.
It's the biggest seller in the r & b field.

Hollerin' and Screamin', by Little Esther. Federal 12115.
Not much has happened here, with record not showing up in top sellers in any of cities polled.

The 'Beat's' Best Bets

RHYTHM and BLUES

These are not necessarily the best-selling records in the rhythm and blues category, but they are sides we think you should pay attention to when making your purchases.

1. **Craelin'**, by the Clovers. Atlantic 989.
In this space the last issue also, this is the smash hit in r & b right now.
2. **Train, Train, Train**, by Buddy Morrow. Victor 20-5212.
Looks like Buddy has his fifth consecutive big record.
3. **Twenty-Four Hours**, by Eddie Boyd. Chess 1533.
Starting to move.
4. **Steamwhistle Jump**, by Earl Bostic. King 4603.
A five star record two issues ago, this frenetic, jumping item is really beginning to move.
5. **Nine Below Zero**, by Sonny Boy Williamson. Trumpet 166.
A strong blues entry.

The 'Beat's' Best Bets

COUNTRY and WESTERN

These are not necessarily the best-selling records in the country and western category, but they are sides we think you should pay attention to when making your purchases.

1. **Don't Let the Stars Get in Your Eyeballs**, by Homer and Jethroe. Victor 20-5214.
A "don't-miss" item for those who enjoy this humorous pair's parodies.
2. **My Love for You Would Fill Ten Pots**, by Jack Cardwell. King 1163.
Building fast.
3. **Hank Williams Memorial Album**. MGM LP E 202.
Some of Hank's greatest hits have been assembled by MGM on an album that should be a steady seller for years.
4. **All That I'm Asking Is Sympathy**, by Slim Whitman. Imperial 8180.
A record that has had considerable action thus far, may break through.
5. **I Couldn't Keep from Crying**, by Marty Robbins. Columbia 21075.
Columbia's biggest-selling c & w record and it's just starting to move.

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By Woody Herman

Why I Own Discery: 'Big Fish, Little Pond'

Twelve months ago, three major record companies came to me with proposals to sign up on an exclusive basis. At that time it was pretty obvious that no major record company was spending any of its promotion time or money on dance bands.

Dance bands had been considered "unprofitable," and the preference in the matter of exploitation and advertising was given to vocalists. But they wanted bands for long-playing albums, utility recording — "nice-to-have-a-band-around-the-house" records.

Certain bands were being touted in a big way by two or three companies. But upon investigating, it was discovered that the so-called big exploitation ads on dance bands under the imprint of major record companies was actually being paid for by the band leaders out of their royalties. When this was brought to my attention by record companies I felt if I were going to spend my own money for

exploitation, I would spend it on my own record label.

Big Fish in Pond

Rather than be a little fish in a big pond, it seemed to be more advantageous to become a big fish in a little pond, particularly if I owned the pond.

In discussing this record project, my manager, Abe Turchen, and I soon realized that the problems involved were many. Who would handle the recordings, pressings? Who would set up the advertising, exploitation? What about distributors? Which were best? What areas would be covered? What about trade discounts, bookkeep-

ing, credit? Who would handle releases, albums, art work, etc., etc.?

Richmond Comes In

Last spring, while at the Statler hotel, in New York, I was fortunate enough to run into Howie Richmond. Up to that point Richmond had proven himself a "hot" publisher with a dozen hits in a row—*Goodnight Irene*, *The Thing*, *Music! Music! Music!*, etc. Perhaps he was now ready for a fling in the disc business.

In discussing this with me Richmond foresaw unlimited possibilities in presenting an independent label, for as we both knew, recording on a label we controlled made it possible to record the type of things we thought most likely to appeal to our fans and listeners. It also permitted us the freedom of selecting the sort of songs and instrumental numbers we knew had best chances by virtue of the fact that we would try them out first "on the road" to get listener reaction.

Looked Risky

At first it appeared speculative to embark on a project in competition with mammoth, established record firms, but then it became apparent that in today's music



Woody Herman

market you're only as good as your current record release.

A dozen or more top-selling records in the last year were on small, independent labels; a dozen more song hits were issued by music companies remote from Tin Pan Alley; disc jockeys didn't care, actually, if a great record were made by a top, four-star super-artist or a Johnny-come-lately. If the all-important hit-

making elements are on any label, recorded by any artists, it can be a smash hit in today's market.

First Release

Once we had decided to go ahead on what is now Mars Records, we worked as fast as possible. The first release was issued last year coupling *Jump in the Line* with *Stompin' at the Savoy*. Subsequently, this was voted the No. 1 jazz record of the year in the *Down Beat* poll.

This was followed by the release of *Blues in Advance* and *Terrisita*. Apparently a lot of people had been waiting for our recording of *Terrisita*, which enjoyed an unusually good sale. When we issued the lyric version of *Early Autumn*, even in competition with major recordings of this version, we hit our sales stride, for not only did *Early Autumn* step out as an important seller, but our previous two releases continued to increase in sales.

Perdido and *Baby Clementine* got a wonderful reception, and this was followed by *Mother Goose Jumps and I'm Making Up For Lost Time*, which is probably among our most-played records. Our newest, *Buck Dance* and *A Fool in Love* should be, maybe, our most exciting sales item, since for more than a year fans at our dance dates have been inquiring when these would be recorded.

Land Distributors

Twenty distributors took on the Mars Records immediately. Since then five more distributors have acquired the line for a total of 25 around the country. Because of the successful sales of the 78 and 45 rpm singles it became necessary to issue long playing albums as well as 45 extended play albums.

These have been released under the titles—*Woody Herman Dance Date on Mars*, *Woody Herman Goes Native* (new Calypso music festival featuring the New Third Herd as well as the Woodchoppers), *Woody Herman Strictly Instrumental* (new 45 extended play album).

Over 100,000

In six months we sold over 100,000 records; the first long-playing album had to be repressed three times within six weeks—over 15,000 sold! The demand for 45 rpm extended play was sufficiently large to warrant additional releases.

We hit New York this last winter and recorded a flock of new sides due to come out in the next several weeks. We haven't hit the jack-pot million record seller yet, but our band has sold, within six months, more records than we have sold in any previous six month period within the past four years! More important, by controlling our own releases, publicity, promotion advertising, we have created new, exciting interest in the band, which has resulted in more bookings, better attendances, more profits for the promoters as well as ourselves.

The increased interest in the band has resulted in a very favorable upswing in band by-products: our masters have been licensed to British Decca Records for England and the rest of the world except Canada where we're on Quality Records; our special material numbers are now in demand and "calls" are coming in for orchestrations, clarinet solos, etc. Man, we're jumpin'!



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Sidemen Switches

Tommy Dorsey—Johnny McCormick, trumpet, for Billy Adams; Billy Marshall, trumpet, added, and Alan Fields, alto, for Sante Russo ... Lena Horne—Irv Joseph, piano, for Arnold Ross ... Red Norvo—Jimmy Raney, guitar, for Tal Farlow.

Tex Beneke—Hal Tennyson, alto, for Paul Gaglia; Al Francis, tenor, for Buddy Arnold, and John Tenuito, bass, for Don Simpson ... Buddy Morrow—Percy LaFlamme, alto, for Hal Tennyson (to Beneke) ... Charlie Barnett—Stan Seckler, alto, for Dick Paladino (to army).

Jazz

Records in this section are reviewed and rated in terms of their musical merit.

Gene Ammons

**** *Wow!*
 **** *When I Dream of You*
Wow! is the tune trombonist Matthew Gee originally wrote and recorded with the Joe Morris band on Atlantic. On this version nobody sings unison with the ensemble chorus; otherwise it's similar, with a good chorus by Gene and an excellent one by Gee. Backing is an agreeable tenor-with-rhythm job on the old Earl Hines ballad. (Prestige 805).

Count Basie Nonet

**** *I Want a Little Girl*
 **** *Oh, Lady Be Good*
 The nonet (that's not a nine, please, Mr. typesetter) comprises five horns and four rhythm, with Buddy Rich on drums. Joe Newman's trumpet and Quinichette's tenor are featured. The switch to double time after the first chorus spoils what might have become a good mood, and the side doesn't come off as it could have. *Lady*, of which the Count made a famous sextet version for Decca in 1939, is a similar treatment—just trumpet, tenor and rhythm—involving healthy extrovert ad libbing with some swinging, muted Newman. (Mercury 89033).

Eddie Davis

**** *There's No You*
 **** *Hey Lock*
 Lockjaw's tenor, with Hammond organ and rhythm, does a little more than just milk the melody. He lends an occasional personal touch. Gets a good, fat sound too. *Hey Lock* is a very simple but very charming original given a no less simple and tasteful performance. The unbilled and swinging Hammond organist on this date was, believe it or not, Billy Taylor. (Roost 565).

Buddy DeFranco Quartet

**** *Oh Lady Be Good*
 **** *Easy Living*
Lady is an uninterrupted string of four great choruses by the most articulate clarinet in modern jazz. *Easy* is all Buddy, too, except for 16 bars of elegant Kenny Drew piano. (MGM 11453).

Chamaco Dominguez

**** *The Mooche*
 **** *Chamaco Rag*
 These get their ratings mainly on curiosity value. Band gets an Ellingtonian sound on the old Duke tune, with Latin rhythm adding an exotic touch, and Chamaco's piano gets some unusual effects toward the end. The *Rag* is simply *C Jam Blues* played on the tonic and third instead of fifth and tonic. Chamaco, a Mexican night club pianist who part-authored *Frenesi* and *Perfidia*, has an eerie mixture of styles encompassing everything from Earl Hines to Al Haig. There's some fair tenor, too, and some slightly trite band riffing. Side is different, though, and an intriguing oddity for collectors. (Victor 20-5183)

Lou Donaldson

**** *The Best Things In Life Are Free*
 **** *Sweet Juice*
 Donaldson's alto, as on his well-remembered *Cheek to Cheek*, plays one chorus around the melody, followed by a wonderful ad lib chorus.

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rus. Side introduces a new trumpet man, Blue Mitchell, who gets off effectively; there's also a good Horace Silver chorus and a rhythm section that makes this racehorse tempo hold the track. *Juice* is a Silver original on which he and Lou, with Percy Heath and Art Blakey, brew an attractive dish out of these charming changes. (Blue Note 1609).

Douglas Duke Trio

**** *Little Old Lady*
 **** *Mambo at Meadowbrook*
 Another Hammond organ trio, this time led by a guy who's been at it for years unrecognized. He doubles fleetly from Hammond to piano, presumably with the help of multi-taping. *Little*, an old Carmichael tune, is the superior side, the Mambo being thematically nowhere. (Mercury 70093)

Dizzy Gillespie

**** *Say Eh*
 **** *Everything Happens to Me*
Say Eh, a silly-symphonic study in bop vowel technique, is amusingly and swingingly sung by Diz, whose horn, like Joe Benjamin's bass, gets only a brief workout, but enough to make this a likeable music-plus-comedy side. Reverse is culled from the recent Dizzy-in-Paris LP. (Blue Note 1615).

Wardell Gray

**** *Bright Boy*
 **** *April Skies*
 "Wardell Gray's LA Stars" (meaning Los Angeles) include Art Farmer, trumpet, Hamp Hawes, piano, and a conga drummer named Robert Collier. *Boy* is a medium-paced bop original with competent tenor by Wardell. *Skies* is ditto, plus nice muted work by Farmer. (Prestige 840).

Neal Hefti

**** *Swinging on Coral Reef*
 **** *Coral Reef*
 **** *Lake Placid*
 **** *Sure Thing*
 **** *Two for a Nickel, Three for a Dime*
 **** *Uncle Jim*
 **** *Falling in Love All Over Again*
 **** *Why Not?*
 **** *It's a Happy Holiday*
 Rating: ****
 Three instrumentals cut a year ago are reissued here along with five unissued items made last November; all eight are Neal's tunes and arrangements, with considerable use of the baritone-and-trombone sound and other orchestral voicings with which Neal hopes to establish a recognizable identity. *Falling* is the only pretty tune of the eight, and the only one on which Neal's trumpet has a substantial solo. Aside from this and the fine Billy Taylor piano chorus on *Why*, ad lib solos are conspicuous by their absence through the entire set. The monotony of repeated figures and simple riffs, no matter how well written and played, would have been alleviated by a spot of inspired horn work here and there. As it is, the per-

formances lack warmth and variety, but stack up a pleasant listening, with *Why* the swingingest number. (Coral CRL 5603)

Johnny Hodges

**** *Latino*
 **** *Through for the Night*
Latino is Latin for the opening and closing few bars only; the rest is seraphically swinging blues with Johnny's alto, Ben Webster's tenor, Lawrence Brown's trombone and Emmett Berry's trumpet front and center. *Through*, an old Trummy Young tune on *Honeyuckle Rose* changes, has an easy medium beat and relaxed solos by Hodges (32) Berry (16) and Ben (8). (Mercury 89035).

Billie Holiday

**** *Lover, Come Back to Me*
 **** *Yesterdays*
 Billie cut both these tunes before, for Commodore, in 1939 and 1944, respectively. There are so many great tunes she hasn't recorded that we feel she should stop inviting comparisons. *Lover* is noteworthy for a full chorus of great Peterson piano. *Yesterdays* pulls off a coup by offering Peterson's first Hammond organ side. He plays it discreetly, offering a fine background for Billie's wonderful mood. The easing into double-time is accomplished effectively, with Quinichette quietly offering aid. (Mercury 89037).

Joe Holiday

**** *I Hadn't Anyone Till You*
 **** *Blue Holiday*
 Two tenor solos. Joe tries too hard to sound too cool, and never quite gets there. (Prestige 815)

Hot Vs. Cool

**** *Dizzy Gillespie*
 **** *How High the Moon*
 **** *Battle of Blues*

Buddy DeFranco

**** *Indiana*
 **** *Don Elliott*
 **** *Muskrat Rumba*
 **** *Jimmy McPartland*
 **** *How High the Moon*
 **** *Battle of Blues*
 **** *Muskrat Rumble*
 **** *Edmond Hall*
 Rating: ****

This was such a logical idea for a record album that it's odd nobody cut it years ago. A Dixieland band and a bop group, recording before an audience at Birdland, cut the same four tunes. The two versions of each tune are adjacent on the LP, back to back on the 45 and 78 albums. First side starts with Dizzy's voice, announcing the session; he then goes into a relaxed muted

chorus of *How High*—of which, amazingly, this is his first record. Ray Abrams' tenor has a fine chorus before Diz takes over on open horn for the rest of the side.

McPartland's version of *How High* is the first Dixie disc on the bop standard, and of course the coolsters' *Muskrat*, which Max Roach and Al McKibbin wrap up as a rumba featuring Don Elliott's mellophone and trumpet, is also a first.

The number that shows up the contrast best is *Indiana*, both versions of which are done as clarinet solos. Buddy DeFranco's marathon marks his longest and most fabulous solo on record to date; Edmond Hall's, not quite so fast, has all the emotional warmth that gave hot jazz its adjective.

On the final side, the up version of *Battle of Blues*, Diz is joined by McPartland for some chase work; then Dick Cary lays aside his piano to walk over to the trumpet, and the finale is some exciting four-trumpet riffing by Gillespie, McPartland, Cary and Elliott.

Vic Dickenson's superlative trombone on the slow *Blues*, and Jimmy's Armstrong-like horn, make this the best of the hot sides. Album's only personnel weakness is the lack of contrast between pianists—Len Feather should have hired, say, Joe Sullivan and George Wallington;—neither Ronnie Ball nor Dick Cary is the perfect candidate for comparison purposes. Least impressive side of the set is the somewhat routine run-through

of the over-rated *Muskrat* by the McPartlanders (but Jack Leberg's bass and Wetling's drums sound good).

To sum up, this is a heck of a handy set to have around when your parents, pals or opponents come up with questions like *What Is Bop? Is It Dead? What's The Difference From Dixie?* etc.—all of which are too often banded about in words, instead of being answered in music. (MGM E 194).

Illinois Jacquet

**** *What's the Riff?*
 **** *Blues in the Night*
 More Hammond organ surprises this month! First Billy Taylor, then Peterson—now it's Hank Jones, whose agile hands and feet help swingingly in the organization. (See Page 21-S)

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Jazz Records

(Jumped from page 20)

tion of the fast blues Riff. Sounds just like Basie. Sir Charles Thompson has a brief piano interlude; Jacquet's unscrambling, mood-evoking tenor carries the side most of the way. Blues rocks easily (that's Shadow Wilson on drums) as Illinois expounds the lengthy melody for one chorus, with a helping hand from Hank's Hammond. (Mercury 89036)

Ahmad Jamal

★★★★ Will You Still Be Mine?
★★★★ Ahmad's Blues

Mine is no more or less easy on the ears than previous sides by Jamal's Three Strings; but the so-called Blues, actually a 32-bar original, is a strikingly effective mood side, certainly the best side the group has cut to date, and worthy of a place in your library as representative of a pleasantly unspectacular pianist and trio. (Okeh 6945)

Jazz From Sweden

Three Little Words

Manhattan

Night Owl

Should I

How High the Moon

Tout De Suite

Mind in Your Eye

New Guitar Boogie

Rating: ★★

A strangely mixed bag, this. Donnerus, Gullin, & Co. are absent and the music, played by lesser names, is for the most part swing of the 1930s—clarinet-vibes-rhythm on the first two titles, guitar duets on the last pair. Owl is more bopish; Should I is a surprising and ill-fitting insertion of tame Swedish Dixieland. Moon and Suite were reviewed as singles on Savoy. (Discovery DL 2002)

Anita O'Day

★★★★ Pagan Love Song
★★ Somebody's Crying

The considerable expense involved in providing Miss O'Day with the big Larry Russell orchestral setting here didn't quite pay off. Everyone works hard on Pagan; the rhythm is intense and so is Anita, and you might say, charitably, that it's her best performance on this label to date. Crying is a bluesy pop song. Veteran trumpeter Andy Secrest gets label billing, but is hardly heard except for a four-bar intro. Again, Anita sings almost in tune. (Mercury 89032)

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Little Willie Leaps
Chasin' the Bird
Leap Year
Up the Poll
Spike's Delight
Cu-Ba
Solitaire
The Apple

Rating: ★★★★★

This anthology will raise a lot of eyebrows. No British jazz of this caliber has ever been released here before, with the exception of a few Shearing and Parnell sides. Willie and Bird are played by tenor man Ronnie Scott's combo; Leap and Poll feature a larger group with the Melody Maker poll winners.

The next two sides (Ronnie Ball, with Spike Robinson's alto and Harry Klein's baritone) and the last two, by Vic Lewis' big band, were reviewed here when released as singles. Scott is perhaps the biggest surprise; the ensembles are actually superior to those on the original Parker versions, and the solos are not so far behind.

Proven: the Swedes have no monopoly on European jazz talent. Unproven: how high they'd rise in the U.S. jazz scene if they all had Shearing's chance. Seems to us they'd make out fine. (Discovery 2001)

Charlie Parker

★★★★ I Can't Get Started
★★★★ Night and Day

These feature Bird with a 17-piece swing band—brass, reeds, rhythm—and no strings. And the soloists aren't credited—they're Bill Harris, trombone; Bernie Privin, trumpet, and Oscar Peterson, piano. Bird plays excellently in this new setting; Started is a relaxed side, Night perhaps a little faster than necessary, but both superior Parker products. (Mercury 11096)

King Pleasure

★★★★ Red Top
★★ Jumping with Symphony Sid
Mr. Moody Mood returns with two more exercises in vocalese. Red Top, the old Gene Ammons solo, is recreated mostly with the aid of two-voice unison, plus what sounds like a falsetto male voice, but only King Pleasure gets billing. Some kicks here. Sid has only a fast 24 bars of vocal; Charlie Ferguson's tenor and someone's trumpet take it the rest of the way. (Prestige 821)

Sonny Rollins

Time on My Hands
This Love of Mine
Shadrack
Slow Boat to China
Scoops
With a Song in My Heart
Newk's Fadeaway
I Know

Rating: ★★

Awarded his own LP, this promising tenor man uses the opportunity well, aided by fine rhythm section (Kenny Drew, Percy Heath, Art Blakey) and selecting an interesting variety of tunes. His work is close to the cool school, but with a more easily-discernible emotional emphasis. Unfortunately his tendency to reed squeaks, noted on earlier recordings, mars a couple of otherwise blameless performances here.

Scoops is an up blues; Fadeaway is a few choruses of Rhythm, and sure enough, it fades away in mid-chorus. I Know, weakest number of the eight, is from a different date, with Miles Davis on piano. Sounds like a reject take, and should have been. But on the whole, Sonny's bright moments outweigh the weak spots in this set. (Prestige 137)

Sonny Stitt

★★★★ Stitt's It
★★ Confessin'
★★ Jeppers Creepers
★★ Nevertheless

Sonny propels the eager cats through some choruses of Rhythm, in a rousing, jumping side; that's It. He's too rough on a smooth melody overleaf. Jeppers, except for an inexplicably abrupt ending, is another leaping side, this time just

tenor and rhythm, with Sonny blowing throughout. Nevertheless, a good old tune, is taken at a medium pace, with Junior Mance's piano taking over for 16 bars. Stitt's tenor handling the rest efficiently. (Prestige 787, 826)

Billy Taylor

★★★★ Feeling Frisky
★★★★ Cuban Caper

Frisky is a riff, on changes not unlike Savoy, which J. C. Heard cut some years ago as Bouncing for Barney. The Taylor-made treatment is elegant as ever, with Billy at his best and Mundell Lowe pitching in for 32 bars of great guitar. The Cuban Caper gets a wonderful mood and an exciting beat—possibly owing to the presence of that leading maracas expert, Zoot Sims. (Roost 566)

Ad Lib

(Jumped from page 5)

SAN FRANCISCO: Glen King back on the air with a morning show on KROW . . . Benny Goodman All-Stars and Louis Armstrong's group booked for June 6-7 at the San Francisco and Oakland auditoriums . . . Kay Starr, Tony Martin, the Will Mastin Trio with Sammy Davis Jr., Frances Langford, Phil Harris, and Bob Hope all played the Auto Show in March . . . Dave Brubeck signed for a three-month stint at the Black Hawk this summer, commencing June 19.

Jerome Richardson leading the group at Pack's . . . Hangover negotiating for a weekly TV show to supplement their current radio remote . . . Andrews Sisters made a charity appearance at a big show for the armed forces at the Cow Palace March 14 with Chuck Travis' band.

—Ralph J. Gleason

MIAMI: Ciro's small room, one of the more successful operations, stayed open until April 4, with Steve Gibson's Red Caps and Damita Jo racking up their second happy four-month tenure . . . Tony Parenti's Rag Pickers romped into the Cromwell hotel . . . Fran Carol an eye-filling and listenable addition to the show at Lou Collins' . . . Frankie Froba keeping the keys at the bar of the Clover club and holding down his own quarter-hour TV show on WTVJ every other Sunday.

Henry Stone, former Coral distributor, is now recording blues and spirituals with local talent for King . . . Harold Doan is releasing his third album of authentic West Indies music by Bahamian Blind Blake on his American Record and Transcription Company ART label . . . Les Rohde bowing into his 10th year of directing the Olympia theater 10-piece house band.

—Bob Marshall

MONTREAL: Norman Brooks, local lad who sounds much like Jolson, has seen his fees jump from \$200 to \$2,000 in a few short weeks, as a result of his new records, released on Apex in Canada . . . Carmen Cavallaro at the Normandie room . . . Virginia O'Brien at the Chez Paree . . . Bill Farrell at the Beaver cafe . . . Irene Hilda at the Sans Souci.

CBC-TV Jazz Workshop resumed in April following Holy Week . . . Sam Most, flutist, and Kai Windling, among guests appearing with the Paul Bley quartet at the Dorchester street Jazz Workshop room . . . Josh White at Ruby Foo's.

—Henry Whiston

BALTIMORE: The April bill at the Spa is exciting comment, with Earl Hines kicking off . . . Karen Chandler was also expected to do big things . . . Sidney Bechet is scheduled for an appearance after Miss Chandler, with a big turnout expected, since Baltimore is digging Dixie more and more.

The Band Box, in keeping with the Dixie trend, is throwing the doors open on Sunday afternoon to the Chamber Music Society of Upper Charles Street. Dixie sessions feature everybody for miles around who ever blew a note of two-beat.

—Buddy Deane

It's Show Time Again: Bands Must Entertain

By BENNY STRONG

Can today's bands successfully offer both dance music and entertainment? If so, is that the answer to decreasing box office returns? My answer is that bands can and must give the public both if they are to survive.

The advent of television has been a definite challenge to the entire entertainment world and not just to the motion picture industry, as

(on different occasions) over other bands in the same price range because operators know we have entertainment, too. The obvious conclusion, therefore, is that they save money by booking us.

As stated in the opening, I definitely believe we're going back to the era of 25 years ago when entertainment and dance music joined forces to make the names of Waring, Whiteman, and Heidt internationally famous. Would that be bad?

Personally, I feel it answers the question: "What Do They Want from Us Now?"



Benny Strong

so widely publicized. Certainly its influence has been felt by dance bands.

Reverting to '20s

The musical cycle has been completed and I am convinced we are reverting to the era of 25 years ago when Fred Waring, Paul Whiteman, and Horace Heidt, among others, featured entertainment as well as dance music.

In the middle and late '30s the public became conscious of instrumental music and we had the Dorsey Brothers, the late Glenn Miller, and Benny Goodman setting the pace. People went dancing, and the new trend appealed to them. It fitted the period and found a responsive audience.

Came the Change

Then, to use an old chestnut times changed. Music (and of course this holds true in everything) is influenced by our national economic life. The hectic and uncertain period preceding and during World War II found the public, both civilian and military, going all out for dance bands.

They could be large or small, hot or sweet, good or bad; civilians had more money in their pockets than ever before and GIs wanted to have themselves a time before being shipped. Anything went. It was great, count-wise; but it didn't last.

Off Cloud 8

Television was the word it took to jar us off Cloud 8, but fast. The jolt, however, was a healthy one. It's an exciting medium and, pardon the expression, a competitive one. The average Joe and his Jane can stay home nights and catch the best, so who's going to get his buck? That's the principal reason I am convinced that we in the dance band business have to offer entertainment, too, if we are to get the public out dancing again.

My second reason is that bands are more salable if they can also entertain. Today everyone is looking for a bargain. The ballroom operator doesn't want to have to book additional acts to get the public in. There's the young couple who have to watch the budget. And the agent trying to snag his ten percent.

TV Pops Up

Reason No. 3—Nowadays a band never knows when it will have to do a TV show during a dance engagement. Without entertainment to augment the numbers, the leader's caught off-base.

From my own experience, I have found that we have been chosen

San Francisco Reports 'Teen Dance Upsurge

By Ralph J. Gleason

Interest in high school and college dancing, which dropped to practically nothing during the last 10 years, has come back with a bang in San Francisco and the Bay Area.

The kids are dancing again. Authority for that statement is bandleader Maury Wolohan, who plays over 100 high school, college, junior college, and teenage dances a year.

"Four years ago it took a high school dancer half an evening to summon enough courage to get on the floor and dance. They seemed content to stand in front of the bandstand all night, hands in pockets and yell for 'Perdido, hey!' Now it's unusual if a dance isn't a going affair in the first hour," Wolohan says.

Why is this? Wolohan attributes it to several things. "Gimmick" dances such as the Bunny Hop and the Mexican Shuffle are easy, get the kids relaxed and give them confidence they can move their feet without falling down.

Another factor has been the increasing number of dances in high school auditoriums rather than in downtown hotels. The kids are more relaxed in the auditoriums, Wolohan finds, and the local union has granted a special lower scale to this type of dance. With costs down, there have been more dances than ever before, Wolohan remarks.

Schools Back Dances

San Francisco has 17 parochial high schools where a definite em-

phasis on dancing has been in vogue for some time with the school authorities insisting on live music.

Wolohan has found that it helps make a dance successful if he starts with a slow, smooth tune, plays two choruses of it and then switches to the shuffle rhythm of the *Walkin' My Baby Back Home* sort. "It's too embarrassing for the reluctant jitterbug to walk off the floor, so he tries to jig a little, finds it's fun, and you have a concert," Wolohan says.

Use Their Ears

Another thing Wolohan has observed in his dance dates for the younger element is the fact that the kids are listening more to tunes. Until recently it was the hit parade numbers only, Wolohan says, but in the spring of last year his band played for over two dozen proms that selected *Unforgettable* as the best tune, and that wasn't leading the hit parade then. They made their own choice, he points out, and that is a healthy sign.

Featured TV Guests

Rafael Mendez and his Olds

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The Blindfold Test

By Leonard Feather

Louie, Pearl Split On Modernists

Most of the married couples who have donned the blindfold have consisted of an instrumentalist and a girl singer—the Neal Heftis, the Ray Browns and other similar teams. The Bellsons' musical mating is again that of an unusually talented musician who took a no-less-gifted vocal luminary as the lady of his choice.

No information whatever was given to the Bellsons about the records played for them, but when record No. 8 was played I notified Louie, by means of a hasty wink, to keep his mouth shut until Pearl had opened hers.

The Records

1. Chamaco Dominguez. *The Mooche* (Victor). Comp. Duke Ellington. Dominguez, piano.

PEARL: I know it's *The Mooche*, but I don't know who it's by. LOUIE: We decided it was a Latin American band. P: I said Machito, but I could be so wrong—Louie says Machito doesn't have trombones. Anyway, it's great; made me think of Duke in the old days, the first time I ever heard that number. L: The piano's good, but I'm trying to figure out who it is. Is he the leader? P: I think it's very good, anyway. L: Yes, four stars.

2. June Christy. *Let Me Share Your Name* (Capitol).

L: Sounds a little bit like Jeri Southern to me. P: Sounds more like Betty Clooney. Well . . . since I'm not considered a singer, I guess it's all right for me to say something about a singer. The only thing about this, it's a good song, but I think that the breathing isn't good at all. You can hear her breathing in the wrong places—which is something I know nothing about, all I know is I hear it and



The Louie Bellsons

it doesn't sound right. L: I think it's all right on the whole, considering that she has such a commercial tune to do . . . I don't think too much of most of those tunes. The arrangement is adequate. P: Probably be a big hit in the western part of the country. It's all right. Two stars. L: Yes, fair—two.

3. Buddy Rich-Flip Phillips. *The Carioca* (Mercury). Rich, drums; Flip, tenor; Hank Jones, piano.

L: That's real good. That's Flip and Buddy Rich. I don't know who the piano player is; I know Lou Levy was with them for a while.

P: Louie would know more about this than I do. I like fast music, but this sounds more than fast to me; it sounds rushed. Not fast like *Tiger Rag* is fast, this sounds like they're in a hurry to go home. To me it's just fair; maybe I'm just not carried away too much by jazz. Of course the work on the drums was terrific, though. L: Buddy is a great drummer. P: It's fair. Two stars. L: I like it; I think every performance that Buddy does is fine, and Flip sounds good on it too. P: Well, I wasn't basing it on the soloists; I'd just rather hear it an eighth of an inch down. L: I'll give it four stars.

4. Ann'e Ross. *Farmer's Market* (Prestige).

P: I've only got one thing to say, and that's just what was on my mind while I was listening: what in the world is that? I couldn't understand the lyrics; I didn't know what it was. L: Well, it was kinda hard to understand the words, but it's a clever thing; really hard to sing. She's telling a story, but as Pearl said, her diction could have been a lot better. But it's a novel, different performance. P: I think the man in the street's going to be a little bit confused. And I'm right in the street along with the man. Musically, I wouldn't give this anything. I'd leave the room. L: I'd say it was good. Three stars.

5. Roman New Orleans Jazz Band. *At the Jazz Band Ball* (Victor).

L: Happy music, huh? P: I like Dixieland, and that's real good Dixieland. L: I wouldn't mind playing with groups like Sharkey Bonano, though generally I wouldn't like to play with a Dixieland band; but I like to listen. I think this could have jelled a little better. P: I liked the clarinet player. Give it three stars. L: I'd say fair, two stars.

6. Mabel Mercer. *From This Moment On* (Atlantic). With Cy Walter & Stan Freeman, pianos.

P: I'm sure it's Mabel Mercer: I've never heard her on a record before. She's probably playing piano herself, with Garland Wilson or Reginald Beane, or they're using the Three Flames. The piano is terrific. L: Yeah, it's good—but the voice sounds a little dated to me.

P: I like Mabel better in clubs; you don't get as much of the vibrato as you do on the record but this is a wonderful song and the background is great. I'll rate it two ways: for the music, excellent; overall, very good.

7. Gerry Mulligan. *Bark for Barksdale* (Fantasy). Chico Hamilton, drums.

L: That's a group of modernists, and I can appreciate modernists, as well as the old timers. Sounds like Eddie Shaughnessy on drums . . . Sounds like a composition by Gerry Mulligan, and Gerry playing baritone. Solos were good; drums got a little different thing going; brush beat sounded clean . . . P: I was waiting for the melody! Nothing happened to me while I listened to that; I just kept hearing that two-note phrase and waiting for something else to follow it. It was too empty. I wouldn't buy it. One star. L: I thought it was worth three.

8. Louie Bellson. *Eyes* (Capitol). Comp. & arr. Louie Bellson.

P: That's a very good record. I've no idea who it is; but I've heard it someplace. I like the beat . . . very good record, very pretty; I'd like to know the name of it. Four stars . . . Why are you laughing? L: Well, when we made that . . . P: Oh, what a trick! My goodness, no wonder I thought I'd heard it before! L: I thought the date came off very successfully considering that we had a limited amount of time. P: What's the name of it? L: Ah, this is . . . ah . . . *Eyes*, it's called. P: This is one you played when we got the album, last Christmas. L: The men were fine—Carney is always great, of course; the French horn player, Johnny Graas, is wonderful; Billy Strayhorn on piano, and Wendell Marshall on bass; Clark Terry on trumpet, and Wardell Gray, a tremendous tenor man. I don't like to compliment my own record date, but that did go very smoothly. I'd give it three stars.

JIMMY PALMER

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#5814—"TOOT, TOOT, TOOTSIE"
"DANCIN' SHOES"

#5836—"I DON'T MIND"
"HINDUSTAN"
#5875—"WHY"
"WAIT 'TILL THE SUN SHINES NELLY"
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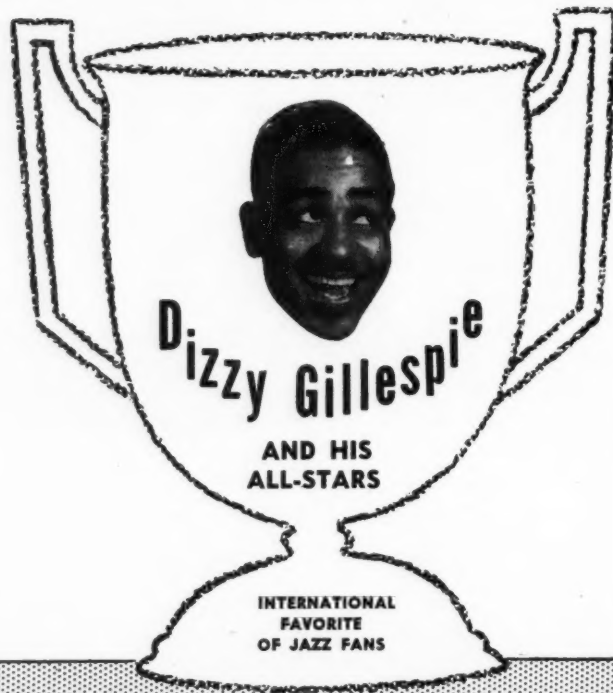
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How To Build And Run A Band

By MICHAEL LEVIN

(Former New York Editor, Down Beat)

The problem confronting young musicians these days is the same old one of which valve do you press down so that both music and moola come out of the horn at the same time? Dance bands everywhere are not doing as well as they would like to. Young musicians in particular are finding good work hard to get, while non-name bands are realizing just how rough the road can be.

Certain problems exist today that have always existed. But new ones have been added in view of changing public tastes and such things as higher taxes and television. This piece is, therefore, a partial list of some of the problems the new bandleader faces and some possible suggested solutions.

TYPE OF PERSONNEL: Above all else, even if they are not as well-schooled, get young musicians. One of the tremendous troubles with the name bands is the completely bored playing attitude assumed by so many of the sidemen. Enthusiasm is a cloak for many faults.

Try to get musicians who are not cultists, who aren't interested in just jazz or two-beat, but in music as a whole. Both you and they will need it.

All your men should read well and have good tone and intonation as prime requisites. Their ability as soloists comes second to the necessary technical virtues as band sidemen.

Two good solo men with a finely-knit organization create much better music than a couple dozen artists all trying to blow each other off the stand.

PERSONNEL — COSTS: There was a time when a musician could live on the road for \$50 a week. Perhaps unmarried musicians still can do it, though I don't see how. But since many musicians get married early, road salaries, even for a young band, generally can't remain that low.

However, the terrible trouble of the non-name bands has been that their payrolls have been running more than \$1,100, which shuts them out of a great many location jobs. In addition, transportation and incidental charges for every man have risen.

To justify more than a total of \$1,200-\$1,300 a week in payroll (not forgetting the 10 per cent traveling tax, plus social security and unemployment taxes), a band must have a good territory reputation or some sort of name status. For a young unit starting out this is obviously impossible, unless financial backing is garnered.

If that is done, then the old business of giving away 105 per cent of the melon starts, with all the later tangles and headaches. Therefore, a starting band must keep its starting payroll down to \$1,300 a week at the most, with transportation amortized between jobs.

PERSONNEL — NUMBER: In 1935 when the swing craze started seriously to affect music business conceptions, a nine-piece outfit was considered a well-balanced unit. Three brass, three reeds, and three rhythm, as carried on for a long time in the stock arrangements, epitomized the fundamental ideal.

In the past decade or so, ideas have changed. Massed sonorities, complex harmonies all have given leaders and arrangers the idea they must have 28 men to play good music. There is no sense going further into the argument.

Suffice it to say that Hindemith's *Kammermusik* proves you can have the most complex harmonic and rhythmic structures available with five or six men if you know how to write. In other words, economy of men sometimes in fact as a stimulus to imagination.

With the present inflation, it is an absolute necessity that leaders and arrangers realize that with thought and care the same, and better, effects can be derived with

payroll, incidentally, for the musicians proper at the start should not be more than \$850 a week, excepting the leader.

STYLE: This is, of course, the most obvious problem bothering any leader. Several salient points seem important, as indicated below:

Any orchestra, save a concert group which works only a short period during the year, must play dance music. The great trouble with many bands in the last 10 years is that they have almost no

conception of how to play dance music, no idea of what its tempos are.

There are just as many tenor and society bands as jazz units that massacre the stuff for prancing. It's not a question of the type of music so much as the way in which it is played and what is done with it.

First and foremost, attention has to be given to a two-beat. When the Goodman band first made its success, one of its immediate effects was popularization of the steady, unaccented four-

beat. The average dancer simply gets himself hopelessly tangled without the benefit of an accent to tell him when to shove the left foot forward.

It, therefore, becomes axiomatic that for a good proportion of dance music, you must play accented, two-beat jazz.

By this we mean neither the horrible slush of the society bands nor the sharply defined accents of the straight Dixie bands. Lunceford, Norvo, Wilder, and many others have proved that the two

(Turn to Page 34)

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Each of the well-known Count Basie sax men, shown above, are long time Conn users. They are Paul Quinichette (10M), Marshal Royal (6M), Ernie Wilkins (6M), and Charlie Fowlkes (12M). Lead alto man Royal says, "My Conn has more overall body and clarity of tone than any I have ever played."



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Band Directory

(Jumped from page 9)

to befuddle the neophyte taper. Leader-arranger goes in for entertainment, provides a half-hour show drawn from talent within band's versatile ranks. A hotel and ballroom mainstay.

MISCHA BOHR

Record Company: None

Booking Office: MCA

The classic flavor is dispensed by this veteran violinist-musical, who provides romantic, unobtrusive music, ideal for supper clubs and hotels, provided any of them can get him away from New York's Waldorf-Astoria, where he has been ensconced for almost his entire 30-year career as a leader. When it comes to staying power, this is it.

NAT BRANDWYNNE

Record Company: Decca

Booking Office: MCA

A society-style dance orchestra, Brandwynne plays lots of show tunes and bright tempos. Onetime Leo Reisman sideman also makes his own arrangements, which are invariably built around his keyboarding, with strings often blending in as background. Regular feature of a Brandwynne evening is a piano medley, with light rhythm accompaniment, of all-time favorite tunes, for the nostalgic touch.

LOU BREESE

Record Company: None

Booking Office: Independent

Backing a show is a particular specialty with Brees, who has six years at Chicago's Club Fama, four at the Chicago theater to his credit. Casual, personable leader can use an act or provide steadily-beatful dance tempos with equal aplomb, batonswung both Republican and Democratic national conventions last year. A respecter of melody, Brees always keeps it simple and relaxed.

JOHNNY BRUCE

Record Company: None

Booking Office: AM-ART

Definitely sweet arrangements, intended strictly for dancing, are purveyed by Johnny Bruce, whose unit is well known at ballrooms, particularly in the middle west. Ork makes an all-out bid for approval from all age groups—youthsters and older crowd alike—by stressing the dance beat, avoiding excess, whether in the uptempo or mellow direction.

HENRY BUSSE

Record Company: Coral

Booking Office: McConkey Artists Corp.

Long known for his muted-brass stylings, veteran trumpeter is nothing if not sweet and subdued, has been synonymous through the years with the shuffle rhythm vamp and the sotto voce horn. No masher with modernism, Busse nevertheless adapts the beat somewhat on school dates, where he endeavors always to meet the kids more than halfway. On hotel dates he retains the sweetness and light that has kept him perennially popular.

LES BROWN

Record Company: Coral

Booking Office: ABC

A rocking band with a good dance beat and a healthy complement of skilled musicians, this orchestra appeals chiefly to the younger crowd, but has achieved a much wider popularity. Clean, solid arrangements that achieve drive without loss of appeal to the conservative ear are the marks of this vigorous, riding, yet mellow crew, which puts sound before noise, the heat above effects, consonance over dissonance. Clean-cut looks of leader (a skilled arranger-composer), plus visual appeal of most youthful sidemen, and a general flair for novelty and clowning are all extra

assets. A natural for prom dates and one-acters, this 18-piece aggregation is also suitable for certain ballrooms, is very active in radio-TV and recording.

CHUCK CABOT

Record Company: None

Booking Office: GAC

A rhythmic beat, sometimes on the tick-tock side, plus arrangements original enough to stand out but not so tricky they disturb the dance pattern—this is the formula on which this 10-piece band has built its following at ballrooms, night clubs, service clubs and school dances. Up-tempo and drag are kept at a minimum, instrumentation features saxes and piano, and there is abundant vocalizing, including an occasional unison gang chorus. Band has done considerable radio and TV work lately.

CHARLITA

Record Company: None

Booking Office: ABC

Glamour-type outfit specializing in boleros and rumbas, this group mixes in a healthful balance of fox-trots, waltzes and tangos, rates high in the visual department. Smartly-garbed "Men of Music" take editorial back seat only to leader's elegant array of gowns. Kept to hotels and certain night clubs, Charlita has done considerable film and TV work, too.

FRANKIE CARLE

Record Company: RCA Victor

Booking Office: MCA

A sweet band for dancing, Carle crew avoids heavy, complex arrangements, never deviates from melody, sticks strictly to the beat, yet keeps book filled with swing stylings for youngsters, ballads and standards for their elders. Leader-composer's keyboarding gets the spotlight, and over-all effect is neither too involved nor too syrupy. Carle's trio work has sold widely on discs; band, itself, is eminently suited to hotels and ballrooms.

RUSS CARLYLE

Record Company: None

Booking Office: MCA

Romantic stylings, versatile programming characterize the approach of this leader-vocalist-composer, who stresses the sentimental, but consistently splices things with instrumentals, semi-classics and comedy interludes. Entertainment value is high, with unit performing short musical comedy plays and Carlyle, himself, giving vent to a knack for impersonating show business greats, while nostalgia gets the nod through a musical tour of the croon-eras era. Ideal for theaters and clubs booking along show-dance lines.

TOMMY CARLYN

Record Company: None

Booking Office: MCA

Definitely commercial, Carlyn purveys honeyed stylings, easy-going tempos guaranteed not to bewilder the rank-and-file two-left-footer or jungle anybody's nerves. Much singing, by a trio, quintet and solo club, and gobs of comedy, novelty and hilarity bits round out the pattern for this homely-style bandman, whose own jovial jargon contributes to the proceedings. Adaptable to virtually any situation.

JOY CAYLER

Record Company: None

Booking Office: MCA

Easy-on-the-eyes appeal is not the only stock-in-trade of this all-girl orchestra, which has played many ballrooms and has a long and entertaining U.S. tour in the Orient to its credit. Once a campus band, unit prefigures dance tempos and a regular revue type show, with a decided accent on novelty.

REGGIE CHILDS

Record Company: None

Booking Office: MCA

"Rolling style" is the descriptive tag of this sweet band, which presents a musical show in addition to danceable melodies. English-born leader reflects experience, a sometime featured violinist with Whiteman, Lopes, Wayne King. In his syncopation-plus-showmanship approach, strives to adapt stylings to audience preferences.

EMIL COLEMAN

Record Company: None

Booking Office: MCA

The ne plus ultra in society bands for some 35 years, Coleman is the debutante's delight, plays polite dance music, mildly jazz-flavored, with the proper touch of intimacy for private parties, swank hotels. Suave, gentlemanly bandleader uses the personal approach with customers, remembers favorite tunes, plays frequent requests. A master in his field.

GAY CLARIDGE

Record Company: None

Booking Office: MCA

Soft, sweet ballads, styled a la the late Hal Kemp, who was his mentor, account for the popularity of Claridge, who keeps it commercial enough for the average dancer, cares not a fig for the esoteric few. Backing a show is a specialty here, and the front gets definite accent from sharp-appearing, personable leader. Library is well-stocked with original arrangements, and appeal is biggest for hotels and certain clubs.

BILL CLIFFORD

Record Company: None

Booking Office: MCA

Versatile leader, a comparative newcomer, plays violin and trombone, serves as singer-emcee, does song-and-dance duets with girl vocalist. Entertainment is not prime commodity with Clifford, who concentrates on danceability, uses a trick "after-beat" effect on drums and piano, a la Anson Weeks, for distinguishing characteristic.

BOB CROSS

Record Company: None

Booking Office: MCA

A multiple-threat man, Cross plays viola, trombone, trumpet, and bass (frequently in the course of an evening), maintains a comprehensive library including everything from his parade tunes to semi-classics, novelty numbers, and memory melodies, the last-named dished up either on request or as a regular reminiscing feature. Ubiquitous Cross also joins girl vocalist on duets. Adaptability is the keynote here.

XAVIER CUGAT

Record Company: Mercury

Booking Office: MCA

Tops in the Latin-American field, Cugat is not known as the "Rumba King" for nothing, concentrates on smooth dance music, balancing book between long-flavored items and native American tunes. Colorful, 17-piece band, long on showmanship, is sparked by suave, affable leader, who is an expert emcee, has a famed comic flair, and is no mean shakes on viola. Popular with both youngsters and older crowd for dancing, unit also has had great success in theater and concert dates, is especially strong on records and radio.

BERNIE CUMMINS

Record Company: None

Booking Office: GAC

A popular hotel and ballroom band for many years, Cummings leads a moonlight-and-rose dance mood, mixes old and new tunes, presents impeccable appearance as stand. Handsome, smiling leader mixes with crowd, dances around, chats informally with patrons, has a considerable personal following.

FRANK DeVOL

Record Company: Capitol

Booking Office: MCA

Known for use of dynamics, voicing of woodwinds and strings, and general technical finesse, composer-arranger DeVol leans toward jazz style and feeling in dance orchestrations, turns out original novelty tunes at frequent intervals. Primarily a recording band, outfit has done much airshow work, both radio and TV, plays an occasional ballroom dance date. Leader also does modern concert scoring.

AL DeFOE

Record Company: None

Booking Office: ABC

Former Tiny Tim cornetist has a 12-piece group that has been working out of Atlanta recently with quite a bit of success. Has been organized just a short while, but band shows much promise. Uses some Dixieland arrangements mixed with regular dance book.

TONY DIFARDO

Record Company: None

Booking Office: MCA

A show-dance band chiefly suited to hotels and clubs, Difardo plays society-styled music for light-fantastic tripping, keeps it commercial and entertaining. No neophyte in the business of cueing an act, Difardo also serves as emcee, adds to visual appeal by playing miniature trumpet for which he has many novelty arrangements especially scored.

AL DONAHUE

Record Company: None

Booking Office: MCA

Always a favorite, suave leader keeps everyone happy, plays shows and for dancing with equal aplomb.

TOMMY DORSEY

Record Company: Victor

Booking Office: Tomador Enterprises

If you don't know what this band sounds like by now, and the job it can do, you never will.

DUKE ELLINGTON

Record Company: Columbia

Booking Office: ABC

See Tommy Dorsey.

LARRY FAITH

Record Company: None

Booking Office: GAC

A show-dance band with a Sammy Kaye appeal, Faith is a "let-me-hear-the-melody" man, who frets not about drive or effects, concentrates on keeping the beat free of entanglements. Entertainment gets the nod, too, and unit keeps its finger on the pulse of all age groups, most locations.

JIMMY FEATHERSTONE

Record Company: None

Booking Office: MCA

Primarily a middle western outfit, Featherstone band purveys middle-of-the-road dance music, chiefly for ballrooms and hotels. An erstwhile Art Kessel vocalist, bandleader-leader has both records and TV appearances to his credit.

SHEP FIELDS

Record Company: None

Booking Office: MCA

The man who raised the soda straw to the status of a musical instrument and a band trademark, Shep Fields has tapped a consistent market with his "Rippling Rhythm," to which he returned not long ago after a brief excursion into a different styling built around nine saxes and five rhythm. A dozen-or-so years of rippling along at hotels, theaters, ballrooms, and on records indicate the wisdom of the switchback, as well as the apparent indestructibility of the bubbling glass bowl.

JACK FINA

Record Company: Mercury

Booking Office: MCA

Souped-up classics are the long suit with Fina, an erstwhile Benny Meroff and Clyde McCoy sideman who once helped Freddy Martin commune with Tschakowky. Handsome, genial maestro is both pianist and composer, features his own flashy keyboarding, frequently on originals, tackles Hammond organ with equal finesse, and in general turns musical output of his unit into a show of its own.

CHARLIE FISK

Record Company: None

Booking Office: MCA

Sedate rhythms for the older crowd, crispier tempos for the kids, have helped trumpeter-arranger Fisk branch out from the middle west, where he got his start. Leader's sweet, mellow horn is front and center in orchestrations, book includes plenty of standards and hit parade items, keeping over-all appeal reasonably broad.

RALPH FLANAGAN

Record Company: Victor

Booking Office: GAC

Dynamic and danceable, this shades-of-Glean-Miller aggregation gets and keeps the heat, and listens well, besides. Rocks the young crowd onto the floor with plenty of instrumental specialties, makes music and mellow compatible, keeps melody intact, mickay at bay. A recording favorite, a sunnier natural, a clinch for most every ballroom.

CHUCK FOSTER

Record Company: None

Booking Office: MCA

Dancing-listening-entertainment constitutes the three-pronged approach of this show-wise bandleader, whose sweet, danceable band is at home in hotels, theaters, and ballrooms alike, and has been heard widely on radio, too. Personable maestro toots sax, adds an occasional Ted Lewis impersonation to the proceedings. Versatility is the strong point here.

LARRY FOTINE

Record Company: King

Booking Office: ABC

An alumnus of the Blue Barron-Sammy Kaye school of arranging, Fotine still does most of his own orchestrations, keeps things unswervingly simple. Leader-pianist and crew are a welcome sight on a ballroom stand, where their danceable outpourings present no threat to the novice on the floor.

DAN BELLOC

& his orchestra

WRITER &
ORIGINATOR OF

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NEW YORK, CHICAGO, DALLAS,
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LONDON



JOY CAYLER

AND HER ALL GIRL ORCHESTRA

General Artists Corporation

JAN GARBER
Record Company: Capitol
Booking Office: GAC



Garber

JERRY GRAY
Record Company: Decca
Booking Office: MCA

Full-bodied orchestrations featuring lush reeds on slow ballads and hard-driving brass on rhythm numbers are dispensed by this swinging, Glenn Miller-style aggregation, whose top man created *String of Pearls*. A steady beat and plenty of sharp attack, plus a big, well-rounded tone, are the components that woo the ear while providing a dress song for dancers. Musical and commercial, too particularly big on radio, Gray has a wide enough appeal to fit varied situations.

KEN GRIFFIN
Record Company: Columbia
Booking Office: ABC

Organ soloist star fronts his own band which features his keyboarding, makes its bid for one-night dates, has found its chief support to date in the middle west.

KING GUION
Record Company: Coral
Booking Office: GAC

Melodic and musically, King Guion spices the consistently-heatful dance numbers with enough uptempo and jump offerings to keep the kids happy. Unique instrumentation found in its double rhythm section gives the band a sound all its own.

LIONEL HAMPTON
Record Company: MGM
Booking Office: ABC

Still one of the biggest, rawest, and most exciting bands in captivity, Hamp also carries a flock of singers, a girl tenor (sophomore), and jet-propelled vibas mallets. He can always be relied upon to give a great show, and in some areas (especially the west coast) is so popular cops usually have to be called out to keep people in line at ticket windows.



Hampton

DARYL HARPA
Record Company: None
Booking Office: ABC

A complete entertainment package, this show-dance band has a string of recent club engagements to its credit. Music, song and its own contingent of dancers—the

Elle Johnson group—make up the package whose adaptability to a variety of situations is implicit in its format.

SHERMAN HAYES
Record Company: None
Booking Office: MCA

Smooth-styled music, sweet and sans clutter, is purveyed by this handsome, personable leader, who plays a variety of saxes in the course of an evening, backs a show effectively, and conceals himself generally with providing romantic background music for dancers. Onetime Del Courtney and George Olsen sideman, Hayes handles vocals, serves as show emcee, gears appeal of his 12-piece orchestra to hotels and certain clubs.

NEAL HEFTI
Record Company: Coral
Booking Office: MCA

Essentially a modernist, trumpeter Hefti, a vet arranger, features an occasional swing original with a Basie-ish twist, yet keeps the book loaded with deliberately near-mickey writings featuring straight ensemble choruses, in the interests of wider appeal. Individual sound is achieved from four-member trumpet section, tightly-muted, piano breaks away from time to time on tempo numbers, but band is never loud, even on jazz instrumentals. Fine on records and one-nights, also doing considerable ballroom and theater work.

HORACE HEIDT
Record Company: Capitol
Booking Office: Horace Heidt Enterprises

Sweetness and light exemplify Heidt where dance music is concerned, but versatility is a power to be reckoned with, as his substantial following all over the country indicates. A show-dance outfit, this orchestra has a bit of tricks which entertain multitudes, while its stylings hew to the lines popular with those crowds of youngsters and older folks, alike, who, above all else, want to hear the melody and discern the beat. A natural for hotels and certain clubs booking along conservative lines.

JOEL HERRON
Record Company: None
Booking Office: MCA

Composer-arranger-pianist Herron is a onetime Johnny Green and Ted Straker sideman who has written musical backing for night club performers like Durante and Mimi Green. Busy with a heavy radio schedule in New York, Herron plays club dates, furnishes the beat for dancing, the one for an act, is versatile enough for varied assignments.

TINY HILL
Record Company: Mercury
Booking Office: ABC

Showmanship to the fore with this rickety-out outfit that features many a novelty, an occasional Dixie session, plenty of comedy vocalizing, offers lots of oldies. Adaptability is the trump card here.

EDDY HOWARD
Record Company: Mercury
Booking Office: MCA

Main draw here, of course, is Eddy's singing, as he's been a steady seller on records ever since he formed his own band upon leaving Dick Jurgens. Orchestra is always melodic, simple, easy to dance to. Band within a band is known as the Dixie-leaders, plays that style. A good booking for almost any location.

DEAN HUDSON
Record Company: None
Booking Office: MCA

Band gets a distinctive sound with just one trumpet against four trombones, four saxes, and three rhythm. Most of the library is by pianist Lennie Love, who favors big, full trombone sounds. Also featured is the a cappella vocal group and a Dixieland six. Band is especially strong at southern stands and colleges.

PEE WEE HUNT
Record Company: Capitol
Booking Office: GAC

Though the former Casa Loma trombonist has been playing chiefly night clubs and theaters with his Dixie group, he still is sometimes booked for dances, does a good job. Band plays with a good beat for dancing and Hunt handles the vocals. Excellent as an alternate band, also very competent on its own.

INA RAY HUTTON
Record Company: None
Booking Office: ABC

Striking leader heads one of the few all-girl orks in the business, and though musical level is about as high as most such groups, is an entertaining and capable orchestra. Personality of Ina Ray dominates. Group has proved very successful on the west coast the last couple of years, where it has regular TV show.

HARRY JAMES
Record Company: Columbia
Booking Office: MCA

Band can play anywhere and do a first rate job. James plans to do considerably more road work this year than at any time since the war, is once again available for some bookings. Leader's trumpet is main feature, of course, and he has recently strengthened his drawing power by adding the fabulous Buddy Rich on drums. Harry carries four trumpets, four trombones, five saxes, and two singers, plus accordionist. Brings in a lot of customers who remember him from Goodman days and when he first clicked with own band.

HENRY JEROME
Record Company: MGM
Booking Office: MCA

Styled in the Hal Kemp manner, Jerome ork avoids intricate arrangements, stresses melody, features a soft woodwind sound against a staccato brass backing, recently added a trombone choir for the lush treatment. Relaxed, friendly leader presides over the dancing with a genial air, and band has an enviable record on radio and a long string of hotel bookings to its credit.

BUDDY JOHNSON
Record Company: Mercury
Booking Office: Gale Agency

Here's a band that's not too well known up north, yet works practically every night of the year, almost all one-nights. He travels mostly in the south, playing rhythm and blues spots. It's a big, excitingly rough blues band that features Buddy's sister Ella on vocals. Works annual stand at the Savoy ballroom.

LOUIS JORDAN
Record Company: Decca
Booking Office: GAC

Though he's been doing some traveling of late with a big band, it's still the Tympany Five that's the biggest draw and the group you'll most often see him with. Band's records and style should be familiar to all by now—he's one of the big-

gest all-time sellers on the Decca label. Group is great for certain spots, having shown some fabulous grosses in towns like Chicago, Kansas City, etc. Louis' vocals and alto sax work highlight the unit.

DICK JURGENS
Record Company: None
Booking Office: MCA

A purveyor of mainstream swing, Jurgens dishes up music that is good for dancing, pleasant and uncomplicated of arrangement. Although basically a sweet band, this 13-piece unit is versatile, performs many novelties, boasts a sizeable contingent of sideman vocalists. Leader is handsome, friendly, uses the personal approach with crowd. Group is young, lively, flexible. Appeal is largely to young dancers at ballrooms and in many hotels.

SAMMY KAYE
Record Company: Columbia
Booking Office: MCA

Kaye's 14-piece orchestra melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmick, "So You Want To Lead a Band," and through personality of leader, a genial emcee who is fast with an ad-lib. Strong as a radio-TV and theater attraction, Kaye crew boasts a high recording value and an enviable boxoffice record generally.

STAN KENTON
Record Company: Capitol
Booking Office: GAC

Leader of one of the most controversial bands in the business, Kenton's personality still is the dominant factor in selling the group. Band has fans that will travel miles to hear it, sells chiefly to youngsters. Features top sidemen like trombonist Frank Rosolino, trumpeter Conte Candoli, saxist Les Koolitz, and vocalist Chris Connors. It's a good bet for any location where youngsters turn out, gets strong operation from local Capitol distributors in promotions on dates.

ART KASSEL
Record Company: None
Booking Office: MCA

Vet maestro and his "Kassels in the Air" music still a well-known name in most localities and a good bet for supper clubs, one-nights, etc. Band is always bright, musical, easy to follow, attracts mostly an older crowd.

HENRY KING
Record Company: Decca
Booking Office: MCA

Pianist-leader features a lot of Latin rhythms, has recorded many of these melodies. Arrangements of other material are simple, feature a lot of medleys and King's violin section, and two-piano team. Best for hotels like the Waldorf, Palmer House, etc.

PEE WEE KING
Record Company: Victor
Booking Office: ABC

One of the most successful of the western dance bands, Pee Wee is almost a cinch to do well in any ballroom where this music appeals. Leader is also one of best-known country and western composers, having written *Slow Poke*, *Tennessee Waltz*, and others. Has a big band, with fiddles, brass and all.

WAYNE KING
Record Company: RCA Victor
Booking Office: MCA

A longtime radio favorite and more-recent TV click, this band has built its name on waltzes, sentimental and subdued. No agitated music, no drive, even the strings are muted here. Outfit is long on nostalgia, mixes many an oldtimer with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, clowns a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.

STEVE KISLEY
Record Company: None
Booking Office: MCA

A society band that would not be too suitable for anything but hotels or private parties. Kisley plays violin, features himself on things like *Hot Canary*, etc.

BUDDY LAINE
Record Company: None
Booking Office: MCA

Buddy and his "Whispering Music of Tomorrow" band have been around for a long time, and are one of the better sweet groups in the country. Band is patterned after the Sammy Kaye crew (Kaye helped give Laine his start), meets with good response at most dates. Leader is a drummer.

DICK LASALLE
Record Company: None
Booking Office: MCA

Another society band that's been working some of the better rooms in the country for the last few years. Maestro plays piano and does all the arrangements, confesses that the band plays "nothing the jitterbugs would like." LaSalle formerly worked with Orrin Tucker, George Olsen, and others.

ELLIOT LAWRENCE
Record Company: King
Booking Office: ABC

Elliot's working chiefly in the east these days, taking a band out between chores at a New York radio station and as a music director for King Records. Band appeals chiefly to a younger and college crowd, uses mostly full-voiced Claude Thornhill-like arrangements employing French horns, much ensemble work with judicious use of solo horns. Young leader has much personality, plays capable piano. Vocalists Rex Patton and Danny Riccardi are featured.

NORMAN LEE
Record Company: None
Booking Office: ABC

Lee was the clarinetist with Eddy Howard at Chicago's Aragon ballroom when Howard had to leave because of illness a couple of years ago. The band stayed on at the territory however, and Lee was named leader. Since then he's continued to direct the crew, and has been doing an excellent job of playing for dancers. It's the band that Howard leads when he goes on the road. At other times, Lee takes over.

TED LEWIS
Record Company: Decca
Booking Office: MCA

Venerable leader still has one of the most popular groups anywhere for clubs and theaters. Carries his own show, including dancer Geraldine DuBois, but the draw is all in Lewis, a showman from the old school.

ADA LEONARD
Record Company: None
Booking Office: ABC

Glamour and entertainment are foremost with this all-feminine unit, which presents its versatile members in a show as part of the evening's regular proceedings. Especially strong on TV, ork also has done considerable GI entertaining of late, and stacks up well in hotel bookings, too.

(Turn to Page 32)



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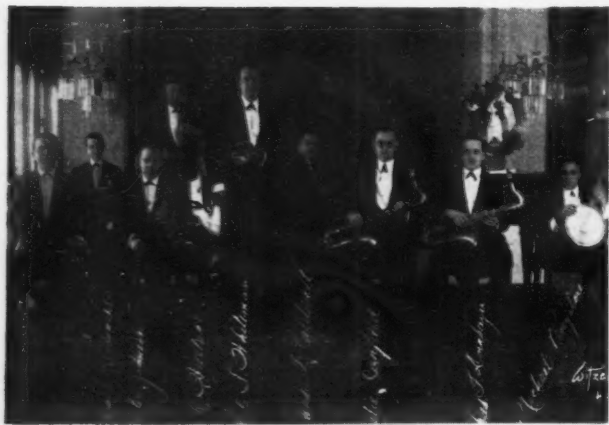
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ONE OF THE first bands Paul Whiteman directed is shown here in an old photo taken at a San Francisco hotel. Some of the men seen here with "The King of Jazz" include (at far left) trumpeter Henry Busse, who was to become famous with the band, and (at right) banjoist Mike Pingitore, who died recently.



AMONG THE FIRST "big name" bandleaders was Gus Arnheim, who made a particularly large rep on the west coast. Stan Kenton is an alumnus of his band.



WAYNE KING SCORED a major success when he opened at Chicago's Aragon ballroom in the late 20's and stayed for years. It was the beginning of a very big career for the alto saxist.



THE PENNSYLVANIANS is a name that has been synonymous with music for some 25 years. Earlier in Fred Waring's career, he led one of the foremost dance bands in the land.



THE BREEDING GROUND for some of the country's most famous bandleaders was the Ben Pollack band. Among others, Harry James, Benny Goodman, Jack Teagarden, and Glenn Miller, worked for Ben.



FLETCHER HENDERSON, though he's probably remembered best as an arranger for the great Goodman bands, led one of the great bands in dance history, one that was almost a school of music.



ABE LYMAN was a powerful figure in the dance band field for many years. His long and successful career as a leader ended in the early '40s, and he's now in business

in California. Seated with him above are, left to right, Paul Whiteman alumnus Joe Venuti, songwriter Irving Berlin, Lyman, and columnist-songwriter Nick Kenny.



HERE IS THE BEGINNING of an association that lasted only a short time, but made a big impact on music. It's the Dorsey Brothers orchestra, which lasted just a year but produced two of the biggest leaders in band history in Tommy and Jimmy. Among

others in the above shot are: Glenn Miller at far left, mustache and all; drummer Ray McKinley, third from left; Tommy and Jimmy flanking vocalist Kay Webber, and young saxman Skeets Herfurt, to the right of Jimmy. Picture was taken in 1934.

Here Are Some Of The Crews That Made Do



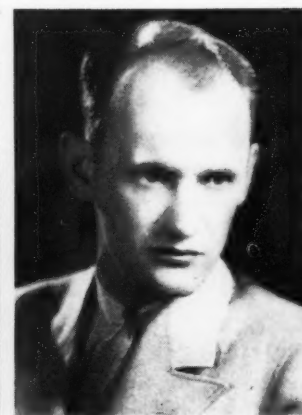
THERE'S LITTLE NEED to identify the men here. The Lombardo brothers, with Guy directing, have been the nucleus of the band that has weathered every storm and crisis in the band industry for almost countless years and still continues to do remarkable business, season after season. Guy has been a fixture at the Roosevelt hotel in New York for more than a quarter of a century, does fabulous business on its annual summer road tours.



FROM PHILADELPHIA came a band that made a big impact on the business—the Jan Savitt crew. The Old Top Hatter rode to prominence with a combination of shuffle rhythm and a crack band.



AMONG THE MOST familiar theme songs in the country is Clyde McCoy's *Sugar Blues*. And Clyde's instantly identifiable "wah - wah" trumpet style made his band a powerful organization for many years.



SWING AND SWAY with Sammy Kaye is still one of the best-known tags associated with any orchestra. At the time this photo was taken, Sammy was yet to come up with his famous "So You Want to Lead a Band" gimmick.



THE TRAGIC DEATH of Hal Kemp robbed the business of one of its most popular leaders and best-known figures. Out of North Carolina, Kemp came up with a fresh, pleasing style that made him especially popular at college affairs.

Of The Leaders And de Dance Band History



LET'S DANCE was Benny Goodman's theme song, and dance they did—in ballrooms, hotels, and even theater aisles. Here's one of the most famous editions of the Goodman band—one that included Vido Musso, Toots Mondello, Jess Stacy, Gene Krupa, Harry James, Ziggy Elman, and other stars whose names were practically household words. It was the first big jazz band to gain complete commercial acceptance and made the road ahead much easier for many other leaders.



CASA LOMA was more than a name, it was an institution. For the record, here is the personnel: top row—Joe Hall, Sonny Dunham, Pat Davis, Pee Wee Hunt, leader Glen Gray, Kenny Sargent, Grady Watts, Fritz Hummel, and Jack Blanchette; bottom

row—Clarence Hutchenrider, Stan Dennis, Bobby Jones, Tony Briglia, Billy Ranch, Mel Jessen, and Art Ralston. Casa Loma was the first major cooperative band ever formed, with all members holding various chunks of stock in the organization.



BOB CROSBY'S big band may have gained a foothold because of the famous name of the singing leader, but they quickly played their way to a top rung on the ladder.



HERE'S THE QUARTET that formed the nucleus of one of the most blazingly successful orks in history. It still sells more records and has more fans than a great many bands that are now working. Glenn Miller was the man who arranged for and directed the crew, stars with it included Ray Eberle, Tex Beneke, and Marion Hutton.



THE TRACK is what they nicknamed New York's Savoy ballroom, and the man who could play there anytime he wanted (and break it up each night) was diminutive Chick Webb, one of the greats.



THEY'RE STILL trying to play the way Jimmie Lunceford used to. Yet no band has been able to recapture the impelling rhythmic push and driving spirit of the Lunceford organization at its best.



THE TROUBLE WITH Artie Shaw was, he could never seem to develop a liking for the band business and all that went with it. But despite himself, Artie attracted a huge following.



A COLLEGE that you couldn't find listed in any directories, but one which was probably the best known in the land, was Kay Kyser's College of Musical Knowledge. And he had a splendid dance band, too.



ANOTHER ALUMNUS of the Paul Whiteman orchestra is Henry Busse, whose trumpet style has been used by countless vaudeville imitators and whose band has been a fixture in the business for years.



THIS TRUMPETER abandoned his horn to concentrate on singing with startling results. Vaughn Monroe for more than 10 years has been a major factor in the band field and his record sales make a staggering total.



OUT OF TEXAS in the '30s came this lean, lank youngster who started with Ben Pollack, gained fame with Benny Goodman, then struggled with his own band until *You Made Me Love You* sprung Harry James loose on a great career.



DUKE UNIVERSITY was the spawning ground for Les Brown and His Duke Blue Devils. Happily, Les continued as a leader when he got out of school, now has one of the most talked-of bands in the land.



PHONOGRAPH RECORDS were the secret of Ralph Flanagan's success. His was an established name before he even formed his first band, via Bluebird recordings, and he has continued to score in this field as well as on the road.



HARD WORK and a determination to win out has moved Ray Anthony into the established class of leaders. He struggled since the end of the war to make a name, has now one of the best and most sought-after bands in the country.

Band Directory

(Jumped from page 29)

GUY LOMBARDO

Record Company: Decca
Booking Office: MCA

Personally the No. 1 band for businessmen's bounce. Simple, ultra-sweet arrangements, stressing the sax section and the shuffling, twin pianos, plus the omnipresent vocal trio, have kept Lombardo on top of the heap since, probably, before the Flood. Vastly popular on records and radio and a prime hotel favorite with the older crowd.

JOHNNY LONG

Record Company: Coral
Booking Office: GAC

Johnny's big appeal is with the colleges, and he continues to play a lot of school bookings every year. Band sprung into fame with its waxy Shanty Town and Blue Shies, on which the band sings, and they're still the most requested tunes in the book. Lots of good, young musicians in the band, and Long also has two excellent vocalists in Red Kinder and Barbara Hammond. Long's home territory is the south, where he works one-niters for several weeks a year.

VINCENT LOPEZ

Record Company: None
Booking Office: Independent

Veteran pianist's band has been a steady fixture at the Taft hotel in New York for years, hasn't ventured on the road for a long, long time.

ART LOWRY

Record Company: Columbia
Booking Office: Willard Alexander

Band has been getting a buildup recently on Columbia Records. Lowry plays piano society style, employs bouncy, easy to follow arrangements with piano featured.

FREDDY MARTIN

Record Company: RCA Victor
Booking Office: MCA

Tschalkovsky didn't live forever, but Martin goes on and on, one of the top sweet bands for dancing, featuring deep-toned tenor saxophones and a full sound that incorporates strings. A versatile unit, this 17-piece band boasts a large contingent of sideman-singers, alternates ballads with rhythm tunes and novelties, has no truck with "listening" bands. Leader's "singing sax" and dignified personality are assets, and group, although chiefly a hotel band, has demonstrated suitability for certain types of ballrooms.

FRANKIE MASTERS

Record Company: MGM
Booking Office: MCA

Masters last year closed at the Boulevard Room of Chicago's Hotel Concord Hilton after setting a longevity record of two years. Recently he returned to the room, looks solidly untouchable again. Band is made up of four brass, five saxes, three rhythm, plays subdued, unobtrusive arrangements. A good band for clubs and some one-niter dates.

BILLY MAY

Record Company: Capitol
Booking Office: GAC



May

Certainly the most talked-about new band of last year even before it went on the road, it was a disappointment when it did begin hitting the ballrooms. It pulled in some grosses as that made operators look twice. Band uses the old Jimmie Lunceford light two-beat with slurring sax style a lot, though not as extensively as when it began. Band best for theaters, and ballrooms where young dancers hang out.

RALPH MARTERIE

Record Company: Mercury
Booking Office: GAC

Another band that just went on the road last year after first building a reputation on records. It's a big (17-piece) orchestra that relies chiefly on the trumpet of the leader and ensemble arrangements of top standards. Recent record hits have broad-based appeal, which until recently had been mainly in colleges.

CLYDE McCOY

Record Company: Capitol
Booking Office: MCA

Clyde is out on the road with a band again and selling excellently. His easily-recognized "wah-wah" trumpet playing is, of course, the chief attraction, but the band (five saxes, six brass, four rhythm) works over some up-to-date arrangements well, plays all styles of music with ease. Band is especially good for midwest, where recent records have sold the strongest.

DON McGRANE

Record Company: None
Booking Office: MCA

McGrane and his "Singing Strings" have played lengthy dates at some important clubs, including the Latin Quarter and the Diamond Horseshoe in New York. Music is mostly classics and light classics, played in subdued style and always spotting the strings. Don at one time worked with Paul Whiteman.

HAL MAINTYRE

Record Company: Decca
Booking Office: GAC

Hal is another leader who became a success on his own after leaving Glenn Miller. And though his orchestra still has overtones of the Miller style, it's distinctly McIntyre's band, loaded with tonal color, resonant saxes, modern sounds, and featuring Hal's excellent alto sax. Band got a big push from its recent record of *Glow Worm* with the Ink Spots.

RAY McKINLEY

Record Company: None
Booking Office: Willard Alexander

Drummer-singer Ray, who has one of the

best on-stage personalities of any leader, has solid, danceable arrangements (though he seldom plays any of the Eddie Sauter scores he featured almost exclusively for a long time) and a crew of young musicians. Book is now more subdued, but group still swings well when called upon. Still appeals mainly to schools and spots where the school set hangs out.

VAUGHN MONROE

Record Company: Victor
Booking Office: Willard Alexander

Monroe has some of the most expert sidemen in the business working for him, including men who have been with him since he started. Package unit has great appeal, with Vaughn's vocals, the Moon Maids, and comic singer Ziggy Talent. Emphasis is on smooth, well-played ballads, but the band occasionally breaks into some swing arrangements that have soloists to carry them off (among them trombonist Bill Mustard, clarinetist Andy Fitzgerald, guitarist Bucky Pizzarelli).

ART MOONEY

Record Company: MGM
Booking Office: MCA

Band slumped considerably after *Four Leaf Clover* push were off, but recently has been making a comeback. No small factor in this has been the promotion by MGM Records, which has been recording the band steadily. Cathy Ryan, vocalist who sold well on *Lazy River* waxing, sings with him. Band uses a lot of entertainment gimmicks, has a style in the Miller manner—clarinet lead, muted trumpets, lots of ballads. A good ballroom band.



Mooney

RUSS MORGAN

Record Company: Decca
Booking Office: Russ Morgan Enterprises

"Music in the Morgan Manner" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, lifting dance music, and own vocals.

BUDDY MORROW

Record Company: Victor
Booking Office: GAC

Here's a band that has taken off in the last year, chiefly on the strength of a succession of open-voiced, bluesy instrumental records for Victor. Buddy is a splendid trombonist, was noted for years as one of the best studio men in the business. Band swings and rocks well, can turn around and present a ballad warmly and quietly, features vocalist Frankie Lester. Record success will undoubtedly make this one of the most asked-for bands of the year.

PAUL NEIGHBORS

Record Company: Capitol
Booking Office: MCA

Personable leader has been working unceasingly the last few years to push his band in the top brackets, and looks as if he may succeed. Crew has worked some of the best locations in the country and has

pleased all of them. Especially strong in the midwest, where he's good for many weeks a year. Leader has a buoyant personality, band is beautiful and pleasing, and promotion is strong, both before and during a date.

LEIGHTON NOBLE

Record Company: None
Booking Office: MCA

Ray's brother Leighton has been pretty well known in his own right for many years. Has a very pleasing band that does more hotel and club work than one-niters, but can handle all capably.

RAY NOBLE

Record Company: None
Booking Office: MCA

Ray has been active as a leader very little the last few years, staying chiefly with radio work. Band did just finish a date at the Coconut Grove, L.A., and it's possible Ray could be lured into other such dates, though any one-niter work is exceedingly unlikely.

EDDIE O'NEAL

Record Company: None
Booking Office: MCA

Good-looking, personable young pianist has an excellent hotel band, with many of the men doubling and even tripling on other instruments, augmenting the already full arrangements. Band seems to be working strictly the Hilton hotels chain, where he's been building as a great favorite.

JIMMY PALMER

Record Company: Mercury
Booking Office: GAC

Band has been growing rapidly in the midwest the last couple of years, is just about ready to create some national attention. Palmer follows the Kay Kyser style closely, has a lot of visual entertainment gimmicks (including his own clogging, hence the "Dancin' Shoes" nickname), and sounds consistently smooth. Leader also blows trumpet, joins in the group singing. It's a "clever" band that could happen at any time.

TONY PAPA

Record Company: Mercury
Booking Office: GAC

Young drummer-leader out of Elkhart, Ind., has a good, capable band that can play the soft stuff well, then turn around and swing. Papa worked a successful couple of months at Roseland in 1952, is now playing with the Artie Shaw band that goes out on a few weeks of one-niters starting this month.

LEO PARKER

Record Company: United
Booking Office: Universal Attractions

Baritone saxist, after a short recent stint with Gene Ammons, now out on his own with a six-piece group playing many r&b location one-niters and some clubs. Band is gatty, frenetic, features Oscar Pettiford's brother Ira on bass and trumpet.

TONY PASTOR

Record Company: Columbia
Booking Office: GAC

Tony's been a familiar figure on the nation's handstands ever since he left Artie Shaw quite a few years ago to try it on his own. His rough, high-pitched singing voice is a distinguishing feature of the band, as is Tony's tenor sax and brother Stubby's trumpet. Book is loaded with danceable instrumentals, plus hand-chanted vocal backgrounds to Tony's songs. A good one-niter attraction for most areas.

RAY PEARL

Record Company: None
Booking Office: McConkey Artists Corp.

Ray's been a fairly well known band name for several years, but just recently has begun to move up into the top echelons of the sweet bands. His one-niter and location bookings already extend up into 1954, and the big response he's been getting from dancers and operators alike hint of good things to come. Band is never loud or obtrusive, works a lot of visual gimmicks, features a vocal trio, girl singer, and novelty singer Bill (Five By Five) Darlow.

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LEE PEEPER

Record Company: None
Booking Office: McConkey Artists Corporation

Another sweet band from the McConkey stable, one that has two pianos (Peepers plays one of them), four saxes, three brass, bass, and drums. Most of them also double on accordion enough to play some matted-accordion numbers during an evening.

BOBBY PETERS

Record Company: None
Booking Office: MCA

Peters' "Musical Mania" intersperse music and madcap antics with considerable success. Fort Worth leader has a varied book—everything from Viennese waltzes to hop—and plays it well, but accent is on clowning by the handsman and worked-out comedy routines.

TEDDY POWELL

Record Company: None
Booking Office: GAC



Powell

Teddy for years led one of the ranking swing bands in the country. But about three years ago he made a switchover to a sweet, lyrical style, employing violins, etc., with good success. Has been working chiefly in New York since then, playing hotels and similar spots. Teddy's also a well-known arranger, scored everything for the band.

TEDDY PHILLIPS

Record Company: King
Booking Office: MCA

Teddy, well established for a long time as possessor of one of the best commercial-styled bands, has come up with a new audience participation stunt that could rival Sam-

my Kaye's "So You Want to Lead a Band." It's called "Join the Band," and audience gets a chance to play right along with ork. Phillips plays a Wayne King-ish alto, carries a three-man violin section in addition to five saxes, three brass, and rhythm. Lynn Hoyt is the girl singer.

TONY PRINCE

Record Company: None
Booking Office: Independent

A new, young band led by trumpeter Prince, out of Joliet, Ill. Has been playing the smaller ballrooms and colleges in the Midwest.

LOUIS PRIMA

Record Company: Columbia
Booking Office: MCA

Trumpeter whose Italian-lanted ditties made him a big record name for several years, is reportedly working in New Orleans with a small combo right now, but undoubtedly would reorganise big band again if some action happens in dance biz. Band never was exactly noted for its musical preciseness, but Prima is always the show. He mugs, sings, plays, usually breaks it up at theaters, works hard on dance jobs.

HARRY RANCH

Record Company: MGM
Booking Office: ABC

Ranch has a skilled group of musicians—men that can be funny and musically excellent at the same time. It's just a nine-piece group (including singer Jan Partridge), but does a fine job of playing for dancing, also puts on a show, has good fair for comedy. A very good bet for clubs that have shows and dancing both.

TOMMY REED

Record Company: None
Booking Office: MCA

Sax-playing leader worked with Dick Jurgens' training command band while in marines, formed his own band of marine vets after the war. Has been plugging away steadily since, landing better dates each year. It's a 12-piece band built around leader's sax work, does some novelties styled

somewhat like Jurgens'. Dick Platte, and Jeanne Easton, and Tommy do the singing.

JOE REICHMAN

Record Company: None
Booking Office: MCA

"The Pagliacci of the Piano" sells mainly because of his comedy antics at the piano and complete willingness to fill any and all requests. He marks his 20th year as a band-leader in 1954, can undoubtedly continue for many more, what with popularity built up over the years. Band has never really varied. Melody is always present, Reichman is usually playing it.

DON REID

Record Company: None
Booking Office: McConkey Artists Corporation

Subdued, soft stylings keep Reid working regularly at spots like the Muehlebach in Kansas City, the Roosevelt Hotel, New Orleans, and other top rooms. Reid is a trombonist, does all his own arranging, and paces an evening smartly, using medleys of familiar tunes mixed with waltzes, pop tunes, and occasional up-tempes.

ERNE RUDY

Record Company: Coral
Booking Office: GAC

Rudy is former Sammy Kaye drummer Ernie Rudisill who is now leading band composed mainly of men who left Kaye on mass last year. Style is close to Sammy's, gets played most expertly by musicians who have worked together for a long time. Band even has an Ernie Rudy at the drums, though it's a newer edition. He's Rudy Jr. Band has been doing excellent business everywhere, its Coral records are starting to move, and just seems a matter of time before it's very firmly established.

WARNEY RUHL

Record Company: None
Booking Office: McConkey Artists Corp.

This is a tenor band in the Lombardo style, featuring Ruhl's wife, Vina, at piano and celeste. Plays chiefly hotels, contains a vocal group, spots Ruhl's arrangements.

JOE SANDERS

Record Company: None
Booking Office: MCA

"The Ole Left Hander," who has been around for more years than most folks can remember, still is out on the one-ner circuit. His piano playing and singing are familiar to hosts of dancers, band still does a lot of novelty material and vocals.

SAUTER-FINEGAN

Record Company: Victor
Booking Office: Willard Alexander

The band is yet to play a single date, but it is already very well known through the medium of records. Arrangements are all by Bill Finegan and Eddie Sauter, give the band a completely distinct and different sound through use of odd voicings and seldom-used instruments. Band should do excellently when it goes on road if bookings are carefully selected. Could be a big attraction for colleges.

FREDDIE SHAFFER

Record Company: None
Booking Office: GAC

Freddie's all-girl crew (nine of 'em) is equally expert at playing for dancing or cutting a show, has put in more than half a million miles of travel since it first was organized in 1942 to play for service camps. Lots of novelties are featured, so are singers Louise Lust and the Melody Maids, and drummer Ruth Mary Mack.

SIX FAT DUTCHMEN

Record Company: Victor
Booking Office: Independent

Practically unheard of outside of the Midwest, this group does a powerful job in areas where polkas, schottisches, etc., are popular. A booming tuba and a precise, insistent beat mark the music, colorful apparel and happy looks distinguish the band.

CHARLIE SPIVAK

Record Company: King
Booking Office: MCA

Charlie's trumpet playing is still a thing of beauty, and his arrangements have kept pace with the years, making it a fresh-sounding young band. King Records has been building a catalog of sides on Spivak, and the promotion may help push the band back to the top ranks. Charlie features a lot of ballads and the excellent singing of Joe Tucker, one of the best band vocalists in the business.

TED STRAETER

Record Company: Decca
Booking Office: MCA

Ted's known mostly for his piano playing, but also is a capable singer. Former music director on the Kate Smith radio show, he went out on his own and since has been working class rooms like the Empire Room of the Palmer House, the Mark Hopkins' Pasco Court, others. Style is commercial, with melody predominant and Straeter's piano flowery.

BENNY STRONG

Record Company: Imperial
Booking Office: MCA

Benny's band is strong on entertainment, employing comedy singing, novelty numbers, a whole floor show when necessary, band within a band, a Charleston Revue, etc. Strong, "The Man Who Sings the Old Songs," also has a good dance band, but it's the entertainment angle more than any other which sells him to spots like the Edgewater Beach hotel, the Palladium, and the Chase.

CLAUDE THORNHILL

Record Company: None
Booking Office: MCA



Thornhill

Claude, after retiring for awhile, went back to work last fall with an opening at the Hotel Statler, New York. Band is basically the same as previous editions—rich, sonorous sounds that rely on their penetrating quality rather than volume to fill up a room. Claude makes use of a French horn in many arrangements, has some bright instrumentalists that give soloists a chance to show talent.

HANK THOMPSON

Record Company: Capitol
Booking Office: Independent

Hank's had a money-making (for both him and promoters) band for a good while now, and the sales records hung up by

some of his recent Capitol records haven't hurt one whit. It's an authentic western band that gets a good swing, puts on a happy show, and is equipped to handle almost any sort of job. Leader's voice and personality the big selling point.

TOMMY TUCKER

Record Company: None
Booking Office: MCA

The Man Who Comes Around and I Don't Want to Set the World on Fire gave Tommy's career a huge shot in the arm some dozen years ago, and he's continued to do excellently ever since. No more record hits have come along, but the band has maintained a good standard of musicianship and has always been presented interestingly. Tucker's style is well-known, is good bet for many hotel rooms where smooth band rather than tenor band is wanted.

TED WEEMS

Record Company: None
Booking Office: MCA

Still a solid name for ballrooms and clubs and still getting plenty of requests for Heartaches. Band is always ingratiating and danceable, once again is featuring the antics of Red Ingle.

LAWRENCE WELLS

Recording Company: Coral
Booking Office: MCA

Bubbly, bouncy dance stylings are uncorked by the "Champagne Music" maestro, who specializes in medium-tempo, utilizing much clarinet, considerable organ, a touch of accordion, and a soft background of saxes. Strings are called forth on slow, sentimental ballads, and overall effect is one of decidedly melodic sweetness calculated to draw both kids and older crowd onto the floor, without baffling either. A tremendous draw on TV, and with the ballroom set, as well.

FRANK YANKOVIC

Record Company: Columbia
Booking Office: MCA

Just five pieces strong, but one of the most sought-after bands anywhere. Band makes it a habit of filling ballrooms, usually draws a tremendous response. It's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms.

U.S. TV Firm Gets Swedish Jazz Films

New York—Swedish jazz, now enjoying a vogue on American record releases, will be seen on TV over here as a result of a deal made by Claes Dahlgren with Governor Television Attractions, Inc.

A series of musical shorts will be shown, featuring such Scandinavian jazz stars as Arne Domnerus and his band (featuring Rolf Ericson, Lars Gullin, et al), Putte Wickman's sextet, Svend Asmusen, Reinhold Svensson, Charlie Norman, and several others; also the Delta Rhythm Boys in some numbers filmed in Sweden.



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How To Build, Run A Band

(Jumped from Page 26)

can be a soft and compelling thing, yet allow within its framework a great deal of phrasing latitude.

A band also should have some idea of proper Afro-Cuban playing, as well as tangos and waltzes, Viennese style. There is certainly nothing degrading about playing in any of these idioms as long as you do it well.

Afro-Cuban stuff can be savagely exciting, the tango the most sensuous of music, and the waltz wildly exhilarating, if you know how to play them.

Naturally a 10-piece band doesn't have the strings needed for much of this, but learning the medium and what can be done in it, can offer suitable replacement. If you are going to play for dancing, play well, don't just stuff it off.

VOLUME: The biggest gripe that most promoters and managers have against the present day band—and here the customers agree with them—is the unvarying degree of loud volume maintained by most bands.

It is our feeling that much of the so-called reaction against jazz is not that at all, but rather a reaction against having 10 brass play triple fortissimo all evening without any respite.

Kenton's band is an example of where shading is given too little attention and offends persons who normally would be interested in the music.

No one says you have to play softly all the time. But don't overblow—don't let your brass tones thin out in an effort to get a sharp sound. Keep your sections in tune all the time.

As Thornhill has proved over and over again, a full, well-voiced resonant sound will fill a room more effectively than the loudest screaming. Intersperse this with full, loud brass effectively used so you snap 'em out of their conversation without continually making them fight to hear and be heard. If you watch this point, you can play Prokofiev in dance time and get away with it at the squarest spot.

LIBRARY: Make sure that you can play hit parade stuff and that you stay up on it. Especially make sure that your book contains at least sketches on as many good show tunes as possible.

Even when customers don't remember to ask you for *All Through the Night*, they are glad to hear it. Try to have your book as balanced as possible, with no concessions to bad writing.

SOLOS: For heaven's sake, don't let your sidemen play chorus after chorus of solos. When they are playing for themselves or when the crowd is specially hip, fine. But, by and large, the average listener can't absorb more than 24 bars without getting lost. And you certainly don't want to lose him.

And there are very, very few jazzmen who can play more than one chorus without getting repetitious. Use solos sparingly, as you use spice in cooking, to point up the complete musical flavor rather than to drown the original flavor completely.

Remember, again, this is a band, not an informal organization of sidemen.

Here's why the particular instrumentation mentioned earlier was selected: with three reeds, a trombone played and voiced properly gives four parts; guitar is a fifth. Piano can be voiced with two trumpets, as Shostakovich has done quite strikingly.

If the rhythm section is used as separate voices rather than just a section for beat and tempo, it can fill out many of the seeming holes. The proportion picked here has the reserve brilliance necessary, plus the maximum flexibility and economy of personnel.

If you think nothing much can be done with 10 pieces, listen to what Stravinsky does with eight pieces in his octet for wind instruments. Reed doubles make it that much better.

Remember, again, that one of the great troubles with modern arrangers is that they aren't happy unless they have every man sawing every second. A friend of ours, Ginger Johnson, used to have a program on the BBC called *Soft Lights and Sweet Music*, using an eight-piece group.

He did a 45-minute New Year's eve show with the octet and for the last 20 seconds of *Auld Lang Syne*, rang in the 65-man BBC light symphony orchestra, which he had kept there sitting through the entire broadcast for just that effect.

That, gentlemen, is restraint in the use of musicians, something most of the Kostelanetz-suckled scribers in this country have never learned. You may find it hard at first, but it will pay off.

PRESENTATION: Again, vitally important, it isn't how much you spend, it's the ingenuity and the thought you devote to what

you do do that make a difference here. As said before, television and other changes in show business are changing dance band requirements enormously.

Bands are now something to watch as well as listen to, which means that the entire mold of band presentation in theaters, clubs, and on radio-television is changing.

This does not mean you have to go back to funny hats, putty noses, and busting instruments. Even slapstick can get tiring.

What is needed for a change is a little effort and thought on visual combinations that can be presented with a band. It occurs off-hand that dancing, singing, and music are all linked, that, therefore, it might be a sharp idea to carry with such a band as this, two vocalists who are also dancers, who, therefore, are present with the unit as a unified act.

Leaders for years have recognized the need for something to

look at, have cluttered up the place with drum solos and falling hair. Just for a change it would be nice to have someone try to work out a really good dance ad lib conception with a dance band using vocal work.

Steve Condos and others have experimented on this line—it has got to happen and the first to do it will be the most successful.

Color organs, better planned band setups, a little experimentation with stand lighting—all these are things that can contribute to a band's presentation.

Band uniforms have got to be kept neat. Girl vocalists have to be gowned carefully. Don't forget that if you dress a girl as if she is slated for the next cover on *True Confessions*, you will not necessarily make a fan out of every girl in the room.

If your sidemen look like untoasted lizards, get them to use base as does everyone else in show business. There doesn't seem to be any particular reason why musicians should always look dragged in out of the rain while everyone else connected with a show is try-

ing to look his best.

You have to sell horn-playing like anything else. The trick is to play well and sell it well, rather than relying on paper hats and gags.

MANAGEMENT: As you know by now, if you have been around the business for any length of time, this is a desperately important job for any band. Unless you, yourself, as a leader are not only experienced but also have the strength of a horse, you will have to have a manager if you expect to get anywhere.

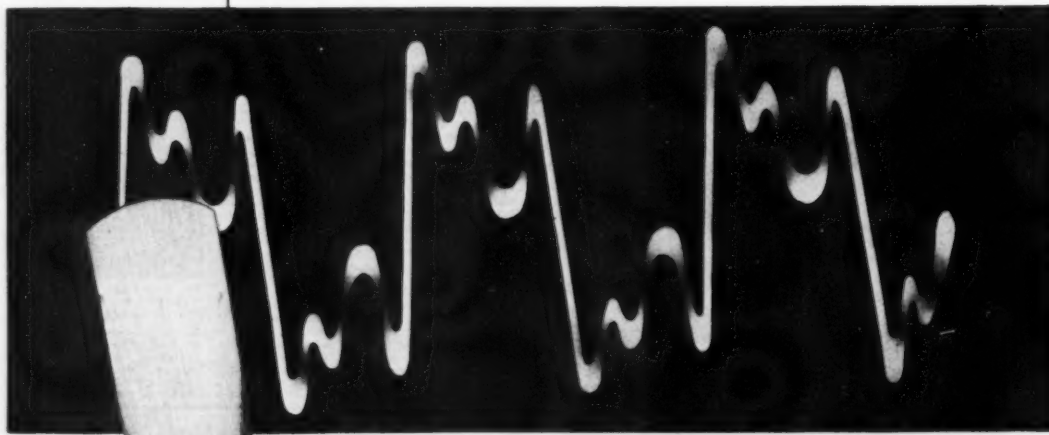
The booking offices, by and large, these days are too big, too busy, and too incompetent to give you the aid and counsel you will need. Also, you need someone to fight for your interests there.

The perfect manager is a guy who has been around the business for some years, is honest, is a musician or completely familiar with a musician's problems, knows and agrees with everything you want to do, and has some idea of how to go about it.

He has to be a politician, elec-

(Turn to Page 36)

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West Coast: Whiteman To Welk

By CHARLES EMGE

Volumes could be written on the west coast's contributions to the dance band business and the interesting and significant developments I have seen during my own rather close association with the subject, which goes back to around 1924.

The story actually goes back before my time here in Los Angeles and Hollywood, though I still feel rather close to it because in later years—around 1924 to 1931—I worked as a musician (not a very good one) with many of the musicians who were part of it, or knew them very well. I didn't have time to do careful research; this is based entirely on personal recollection. If any inaccuracies appear, I'll be very happy to have letters calling attention to them, and I'm sure our editor will be glad to publish them.

It begins, of course, at L.A.'s old Vernon Country Club, which was located in the stockyards section of the Los Angeles suburbs.

This was shortly after World War I, and the Vernon Country Club was the chief recreational center for many of the important sporting figures.

\$15 a Week

To use an overworked term, the place must have been truly fabulous. The musicians in Dave Snell's band say they got around \$15 a week salary, but they aren't quite sure, because they rarely opened their pay envelopes. They averaged \$150 to \$200 a week (apiece) from the "kitty" and generally turned over their salary to the bus boys as tips.

Whiteman, generally credited with having introduced the "modern" (sections, and orchestrated

music) dance band, comes into the story around 1919 at the Alexandria hotel. However, it seems to my recollection that he actually started at a hotel in Santa Barbara and then played a hotel engagement in San Francisco before coming into the Alexandria here.

In any event, it was at the Alexandria, thanks mainly to his success with Hollywood's fast-living movie set (today's movie folk lead extremely quiet lives by comparison) that he registered the success that took him east to Atlantic City and made Whiteman "The King of Jazz." (We won't stop now to explain why the tag later became a source of embarrassment to him.)

Hickman or Whiteman?

There is also a school of thought ready to argue that Art Hickman was the real originator of the ideas on which Whiteman capitalized so successfully. Hickman, the bandleader-drummer credited by

many with having introduced "fly-swatters" as drummers' equipment, preceded Whiteman with a band of the same type, they say, in another San Francisco hotel spot.

The idea is of interest because it's believed that the early-day Hickman band served as the foundation from which the late Earl Burtnett (and his arrangers) created the band (for the Los Angeles Biltmore hotel) that around 1925-30 ranked with musicians as the greatest hotel-style band of all time.

No Jazz Solos

There were no "jazz solos" (as we came to know them later) but the arrangements were "modern" in style, in comparison with such other top-bracket west coast bands of the period as Abe Lyman's and Gus Arnheim's. We regarded the latter outfits as "corny" (the word was new then). Nevertheless it's an interesting

fact that during those years Burtnett's band was not only highly respected by musicians, but was a solid success at the Biltmore (for almost five years!) and on records.

Burtnett featured the Eddie Bush trio. As far as I know, it was the first vocal group to be musically-integrated into a dance band. It was extremely successful—and it sounded good. (In those days musicians did not attempt to judge dance bands by the standards of jazz bands. A good band was a band that played good dance music, played it well and featured interesting, imaginative arrangements.)

Dance Halls Boomed

And now I'll go back a little—back to 1924, where I came in. Los Angeles, with its nearby beach resorts, was dotted with dance halls—a term not considered objectionable at that time. In downtown Los Angeles there were at least three dance halls, in addition to several cafes, which operated afternoons as well as evenings—the Cinderella Roof (the Weidoeft Brothers "and their orchestra"), the Palais de Dance, and the Zenda.

I recall the opening of the Palais de Dance in 1925, staged with plenty of press agency, guest celebrities (movie stars, Jack Dempsey, etc.). I don't remember the name of the band, but I remember noting a young, bespectacled trombone player because it was just about the first time I had seen a musician in a dance band stand up and play an "ad lib" solo (we never used the word "jazz"). It was only in recent years that I learned that the young bespectacled trombone player was Glenn Miller, coming in with a band from Denver.

Inexpensive Entertainment

At the beach towns, dance halls, such as the La Monica (now the Monica Ballroom), the Palace and Bon Ton (now the Aragon) at Ocean Park, and the Venice Ballroom, were running seven nights a week and Sunday afternoon. I did a lot of dancing in those days. The beach dance halls all operated on a no-admission, ticket dance (five cents a dance—the girls didn't pay) policy. The beach dance halls offered an inexpensive form of recreation and a way for a guy to meet some gals his own age. No liquor was sold in dance halls (or anywhere, legally, then) and the age limit, if any, must have been about 14. If my own kids had the same opportunity, and used it, I would feel no alarm.

Today, in Los Angeles, a teenager who wants to dance has to make a production out of it. He has to make a date, get all dressed up, take the gal to some relatively-fancy spot where it's pretty sure to cost him a ten-spot before it's all over. This observation is a digression from our story, but with the dance business in its present state, I believe it's pertinent.

Awed by Pollack

During that same period I also was doing my first professional work as a musician. I liked to listen to a great band at the La Monica ballroom headed by Don Clark (later baritone sax solo ace with Paul Whiteman). And I used to go to the Venice ballroom to stand beside the bandstand with other musicians and listen in awe to Ben Pollack, especially to hear a kid clarinet player, whose name at that time I believed to be "Goodwin."

(I didn't know him to be Benny Goodman until 1928, when I became familiar with small-band jazz recordings. And that reminds me that as a onetime, and now completely reformed, dance musician, I'll never get used to that word "jazz." In my day it was strictly for Ted Lewis, funny hats and wah-wah mutes.)

Fox Trots, Waltzes

But for dancing I liked the old (Turn to Page 39)

It's high time
YOU TRY A MARTIN

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Gimmicks Good, But You Need More Than Just That: Palmer

By Jimmy (Dancin' Shoes) Palmer

This is "Dancin' Shoes" Palmer, who is going to try to tell you "what's a gimmick?"

Defined by Webster it is a device by which a magician or a carnival pitchman works a trick, but in the music business it might mean a certain beat, a tag line, a melodic strain, a trademark of some kind. For example, people will recognize the unison saxes of Billy May, or the bubbling music of Shep Fields, Ralph Flanagan's Glenn Miller style, Clyde McCoy's trumpet on *Sugar Blues*, not to mention my tag line of "Dancin' Shoes."

Make 'Em Remember

People will remember "Dancin' Shoes" sooner than they will just the name Jimmy Palmer, "Swing and Sway" is as much a part of Sammy Kaye as "Sweetest Music This Side of Heaven" is of Guy Lombardo. This is what is known as a tag line, or a gimmick, to me. Whatever makes the general public remember you best is a gimmick.

Gimmick or no, you have to give the public something they like, too. The public wants to be entertained with music that they can understand and dance to, as well as sing.

You can't survive for long without something else besides a gimmick.

Why do I like my "Dancin' Shoes" gimmick? Because it doesn't fool anyone. To make people want to dance is my business, and I try to give them the best tempos for dancing that I know.

I'm not completely without experience, for I started my career as a professional dancer. In addition, I sang with many of the top bands around the country at that time, and it was then that the desire to become an orchestra leader started.

Various Orks

In the past years I've had several various types of orchestras but have long since realized that they were not as well received as my present organization. I rather feel that this type of music will remain a standard in the eyes of the dancing public for some time to come.

It was a lot of hard work but it has begun to show progress through the sale of my records as well as through personal appearances and has proven more than satisfactory in that on all past engagements which I have played the promoters have been more than happy to repeat my new organization.

In closing may I say that the

Bottom To Top: That's Tale Of Totem Pole Ballroom

By Nat Hentoff

Boston—The Totem Pole ballroom at Norumbega Park, 10 miles from Boston, has often been called—with justice—one of the most beautiful ballrooms in the country. It may well also be the most consistently successful. Since Thomas LeRoy Gill took over park and ballroom in 1939, he has never had a losing week. He has made the Totem Pole not only New England's most popular ballroom but also a highly respected and valued part of the community.

In 1939 Norumbega Park wasn't even netting the \$5,000 a year required for taxes. By 1946, when Roy Gill bought the property outright, it was an established concern. How Roy Gill accomplished what seemed to be the impossible can provide invaluable ideas to ballroom owners all over the country.

3-Way Approach

His approach is centered on three categories: the physical nature of the ballroom itself; promotion; and the ballroom's services to the community.

The room has a capacity of 3,000, the dance floor is huge, yet there's ample room for tiers of 130 comfortable divans.

Lighting Is Tops

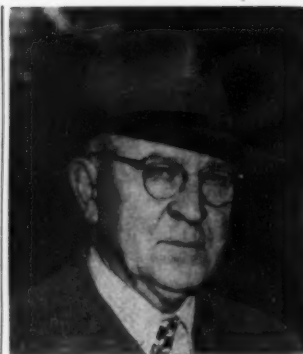
The lighting is flawless—\$11,000 worth of glass cloth is suspended from strategic places in the ceiling, and the colors change according to the music's mood. Special spots are focused on the band. Soloists, as well as sections, are highlighted as they rise. There is probably no better acoustical setup in New England. From every section of the ballroom, it's possible to hear even the subtlest dynamics of the bands.

An important aspect of Totem Pole policy is graphically marked

American people know exactly what they want when they hear it, and when it comes to dance music they can't be fooled, so I will personally try my best to bring them the kind of dance music that will always be pleasing to them.

In that most musicians seem to think that the commercial band with a gimmick is strictly corny, may I quote from an article I recently read from a pamphlet (Corn Growers Convention in Memphis) "Corn is a beautiful word, beloved by nobody except people. Being corny is the surest box office ever invented. To be corny is to be simple—and you can't go wrong with that. Corn sells goods. And that, I believe, is the reason we're in business."

N'est ce pas?



Roy Gill

on a sign outside the box office. "No alcoholic beverages permitted on the premises, internally or externally." There is a cocktail lounge, the Tepee, but the drinks are all soft, and the most expensive item is a 25-cent ice cream soda.

Taboo On Stags

Stags are not permitted. "Benny Goodman forced me into couples," Gill remembers. "He brought his band in one night in the '30s, and I saw hundreds of stags clustered around the band stand, preventing dancing." Since then, each ticket is good for a couple only, and the prices have remained the most reasonable in New England. Recently, the kids could dance to a repeat booking of Vaughn Monroe on a Friday night for \$1.75 a couple and on Saturdays for \$2.40. Checking, too, is only 15 cents, but on many nights, checking pays for the band.

Big Promotion

Promotion-wise Gill has revolutionized the science of ballroom public relations. For years Totem Pole car stickers have been as familiar in New England as the autumn leaves. "Totem Pole" has also been emblazoned on sheet music wrappers.

Gill has advertised widely in newspapers (he had the first full-page color ballroom ad in 1941), on radio and on TV. Once when he wanted a choice remote spot, he paid for it. At another time, CBS, NBC, and Mutual all had wires from the room during the same week.

Jurgens Tie-In

When Dick Jurgens was in for a nine-week stay, Gill paid for a

biographical sketch book with profiles of all members of the band. Pictures of the ballroom, itself, are snapped up.

Perhaps the most important part of the Gill formula has to do with Totem Pole's place in the community. In 1946, Gill received a plaque on the 50th anniversary of the park from all the civic, religious, and fraternal organizations in the city of Newton, where Totem Pole is located. The plaque was in testimony to the enormous amount of good for which the ballroom had been responsible.

Aids Worthy Causes

Gill has literally given away the ballroom many nights for philanthropic dances. When the present Archbishop of Boston was a priest in Newton, he advised his parishioners from the pulpit that the Totem Pole was a good place to attend. At Smith and Wellesley, no chaperon is needed if the dates are for Totem Pole. Dancing is never permitted after midnight, so there will be plenty of time for all dates to be home at a reasonable hour.

Because of this dedication to his park and ballroom and the community of which it is a part, Roy Gill has become one of New England's leading citizens. Gill once summed up his own explanation for his success by recalling an address he had heard years ago by the department store magnate, William Filene. "Filene said, 'it's harder to hold a business than to create it.' And the best way to hold it is to be worthy of trust."

How To Build A Band

(Jumped from Page 34)

trician, lawyer, public relations man, and errand boy—all the things you can afford in separate persons only when you are making a great deal of money.

These days he should have some knowledge of accounting and tax law, or else you will have to get yourself one of the cheap tax services to help you with the forms.

Such paragons do not come easily, or cheaply. You should pay a good manager more salary than anybody else and in addition give him a piece of the band as incentive—he is that important to you. Above everything else, don't sign any longterm contracts with anybody for any reason. If you can work well, you can do it without contracts. Longterm paper leads only to trouble.

As to which office to sign with, we don't think any of them do much for a young band. There may have been office men who really have built bands, but they are very few and far between, which is why the personal manager has become so important.

The general rule is: make up your mind what your band needs next, see who will produce it for you, and sign with them for as short a term as possible. If they don't produce, leave. Leave amicably, but leave. Don't worry about their calling you ungrateful. You'll call them worse. Nobody loves anybody in this business until he starts to make money—then he's everybody's brother. Obviously, a recording contract is a necessity. Remember, if you get a shot at one, take less money, more records, and better quality to start with.

It's all very well to talk about Decca's distribution. Capitol still makes a young band sound better and gives it a chance to display what it has. If you turn out a good record, it'll give you the sides you need to sell. But unless you get the shot at the sides with the necessary quality, you'll never make it.

Don't forget that a little band

for both radio and records must be balanced more carefully than a big band. It's better not to go on at all, then to let yourself be put on in the usual barrel fashion.

We honestly believe it possible to put together good small bands that can take work away from some of the present horrible cornballs, provide a steady decent living for the men in the band, offer some hope for the future, and allow a considerable degree of musical experimentation.

To do all this will take work, ability, and imagination. Particular attention must be paid to the visual aspects of the band and all the traits we choose to label showmanship. Musicians' bands, by and large, have rejected showmanship contemptuously as being the necessary tool of the incompetent commercial band.

That has been their great, and like the dinosaur, killing stupidity. Showmanship is like anything else. It can be done cleverly, with spirit and in good taste, or it can be a dreadful sort of thing.

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Jazz Is Dance Music: Frank DeVol

By Frank DeVol

(As told to Charles Emge)

My dance band, with which I have been playing Saturday nights at the Lido in Long Beach (Calif.), has become the basic unit around which I now build all my musical activities—television, radio and records.

It is practically the same band, man for man, I had for the last year or more on the CBS radio series with Jack Smith, Dinah Shore, Margaret Whiting, and Ginny Simms.

I feel that the present trend under which many musicians, active

for years solely in radio and studio work, are turning back to the dance field is a healthy trend for the music business as a whole.

American dance music has become an important factor in the development of interesting new musical forms. As an arranger, I get a great deal of genuine musical satisfaction out of writing for the dance band. I hope it won't sound stuffy if I say that for me it is a form of musical expression.

Keep It Modern

My aim in writing dance arrangements is to make them sufficiently "modern" to arouse the enthusiasm of the boys to a point where they genuinely enjoy playing them, but keep them within the form that is acceptable to the dancing public.

I think it is a mistake to regard jazz, as something separate and apart from music as a whole. I like to think of jazz as not so much a separate musical form as an "influence". This works out, especially in the dance music field.

Jazz In Dance Music

During the Goodman era the public developed a taste for dance music in which the jazz influence reached a high point. Musicians, in turn, were carried away by the

excitement and their own enthusiasm. Result: public reaction, and a swing back, on the part of public taste, to dance music in which the jazz influence is considerably diminished.

But there will always be a jazz influence in any good dance band. Our job, as musicians who want to have successful dance bands, is to keep that jazz influence at just the right degree—enough to keep our musicians "fired up" to the point where they can play their best, and not too much for acceptance by the dancing public.

Phillips Makes 'Join The Band' Novel Gimmick

Chicago—One of the most novel band promotion gimmicks to come along since Sammy Kaye inaugurated "So You Want to Lead a Band" is Teddy Phillips' "Join the Band."

Vet leader, who has a well-established sweet band that has been working out of this city for several years, came up with the new twist several weeks ago and has thus far met with resounding approval from ballroom operators and a big response from dancers.

Idea is simple. He has four contestants come up on stand and play toy musical instruments—actually kazooes. The one who "plays" the best (Phillips' band accompanies) wins a big prize, others get consolation awards.

The novelty has worked out ex-

More Berlins Needed, Insists Guy Lombardo

By Guy Lombardo

There never has been anything wrong with the music business that a few more Irving Berlins, Oscar Hammersteins, and Cole Porters couldn't cure.

By actual number, as well as proportionately, today's tunesmiths are turning out fewer tunes which will become "standards" than did the tunesmiths of 25 years ago. Somewhere along the line a panic for the "get-rich-quick-with-a-fast-hit" philosophy took hold with both the writers and publishers, with the obvious result.

Big Business

That's natural when you stop to consider that the music business has become, with each passing year, bigger business. Twenty-five years ago there were perhaps 20 publishing firms peddling songs. Radio didn't have today's impact, TV was non-existent, records were not a big factor in the business, disc jockeys hadn't been born—the whole tempo of the industry was different. There was no gigantic, consuming demand for "new songs."

The passing years have developed newer and more monstrous

ceedingly well thus far, with most contestants entering into the spirit of the thing and some hamming it up almost beyond belief, which adds to visual appeal. A deal has been worked with a couple of firms, including a cosmetics manufacturer, to supply some handsome prizes.

Gimmick has proved so strong that the Aragon ballroom here is considering a weekly TV show, spotting Phillips and "Join the Band."

vultures which have to be fed songs, songs, and more songs. No longer can a song be given time to catch on through a slow, steady process. It has to happen right-away-quick or probably not at all. Today there are about 100 publishing firms flooding artists and public with new, and sometimes very horrible, tunes.

Output Bad

Let's face it: today's songs are bad. Good songs like *Now Is The Hour* are becoming harder and harder to find. Even harder to find are new songwriters who can write more than one decent song. We have to keep waiting for the new Berlin, Rodgers-Hammerstein, and Cole Porter tunes in order to find anything really worthwhile.

Ask me for the solution to this problem and I have to admit frankly, "I just don't know." I'm no genius. I too, make my mistakes in predicting which songs will be hits, and which will be flops, although, fortunately, over the years I have guessed right much more frequently than I have guessed wrong.

Perhaps *Down Beat* can do something constructive to remedy the situation. How? I really can't say. For years the *Beat* has tried—although I have frequently disagreed with its judgement—to improve the quality of the music business. Perhaps a good, strong campaign to encourage good song-writing talent.

And the time to start would be now!

NYC Gets Ella Twice

New York—Ella Fitzgerald, back from her European JATP tour and now on the road with the Woody Herman-Louis Jordan-Frankie Laine concert unit, hits New York April 24, when Patricia Music will present the jazz package in two shows at Carnegie Hall. Ella is also set for a stint at Birdland, opening May 28.

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By Harry James

Let's Teach Kids To Roll Up The Rugs

Today's younger generation doesn't dig the dance jive. The kids today have been brought up on vocals, not instrumentals. Until a big, fat majority of young people get the urge to dance again, instead of standing in a trance watching a singer, there won't be any appreciable upswing in the dance business.

But there are signs that this trend—the 'stop-look-and-listen' attitude toward bands—is on its way out. That's why I am playing the biggest tours of cross-country

one-niters in 1953 that I have made in years.

Roll Up the Rugs

But what we need is a return to the days when teenagers rolled up the rugs at home and spent the evening dancing to the platters of Benny Goodman, Tommy

Dorsey, and the other great pre-war bands.

There will have to be a concentrated, educational campaign set in motion to teach the young folks how to dance and how to enjoy dance music.

As a practical example, I can point to what disc jockey Bob McLaughlin of KLAC is doing in Hollywood to bring teenagers and dance music together again. Bob has been presenting off-nite dances at the Hollywood Palladium and at auditoriums in various suburban communities exclusively for teenagers.

Many Kids Can't Dance

There were about 3,000 youngsters at the one we played at the Palladium, and though they all seemed to have a good time, I noticed a great many who obviously were missing a lot of fun because dancing was something relatively new to them.

When I'm not on the road, I frequently drop in on Sunday afternoons at the jazz sessions my old friend and discoverer, Ben Pollack, presents at his Hollywood restaurant. Ben doesn't have dancing there, but I think it would be a good idea if he did.

Sidemen Sit In

Ben naturally gets the musicians from his many famous bands for his sessions, usually such as those who were with him on his most recent records and his last band—a great little Dixie combo. The kind of jazz they play is directly associated with dance music. In fact it was, and still is, dance music.

It was this type of jazz that gave birth to the swing era—the greatest the dance band business has ever known. It was the emergence of the new, or progressive

"music to dance by," although I don't think it's "too sweet."

It seems to us that nowadays people don't want to be blasted off the dance floor. During the war, when everything was noisy anyhow, people at home didn't mind too much when there were blaring trumpets. But the Armed Forces Network got requests for mostly tunes that would remind the GI's overseas of their homes, their mothers, and their sweethearts. And a hot drum solo or torrid trombone rarely filled the bill. The greater bulk of the requests was for ballads and sweet tunes.

Maybe the pendulum will swing back the other way, and I wouldn't be at all surprised. But right at this moment, from where I sit, the trend seems to be toward the softer and sweeter type of music from a dance band.

Customers Real Gone

Time after time, I've seen customers leave the dance floor when "real cool, progressive" music is played. Maybe I'm wrong, but I try to give the customers what they want. They paid to get in and have a right to hear what they want, rather than to see a



Harry James with Ben Pollack

band play something "just for the kicks" they themselves get out of it.

Commercial? Sure!

Sure, this is commercial, but then again are you bandleaders in the business to have kicks or to earn a living for yourself and your family?

And before you go around calling me "Johnny Long-hair," I'd like to mention one other interesting fact. In my apartment I have a fairly representative collection of records. Among them you'll find some of the finest jazz ever issued. Sure, I can appreciate jazz too. But I play music for people who want to dance.



Johnny Long

By Johnny Long

You can't exactly call the Johnny Long orchestra a real jazz outfit! (I'm not kidding either.) I don't imagine you could get much further away from it.

But then again, even the most avid jazz fans will have to concede that there are other types of music! We try to tread somewhere near the middle of the road. The music we play is essentially

Rochester Music Mourns A. M. See

Rochester, N. Y.—Tributes to the late Arthur M. See, executive director of the Civic Music Association here, poured in from prominent music figures following his sudden death March 4 at the age of 63.

Erich Leinsdorf, Rochester Philharmonic orchestra conductor, and Dr. Howard Hanson, director of the Eastman School of Music, New York, were among those honoring Mr. See, who, with George Eastman, founded the association in 1929 and, as its director, booked top concert artists into Rochester for the last 24 years. One of his most recent accomplishments was signing the Metropolitan Opera for a Spring visit.

style, of big-band jazz, purely "listening music," that contributed to the slump that hit the dance business.

Must Feel the Beat

That old-style jazz, Dixie or whatever it's called, is good for the youngsters to hear. It educates them to feel the rhythm, the beat, that must be present in all good dance music.

I think the idea is to expose the youngsters of today to as much good dance music as possible. I hope McLaughlin's idea spreads all over the country. Let dancing become popular again and nothing—television, vocal stars, or anything else—will stop the dance business from having the biggest boom of its life.

The record companies can help by soft-pedaling singers and plugging more good dance records. After all, the public hasn't demanded the current crop of singers. This situation was manufactured by the record firms. For the benefit of the entire music business, they should—and could—get behind the drive to bring back dancing and dance bands.



Gene Krupa

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History Of Dance Bands On West Coast

(Jumped from Page 35)

Palace at Ocean Park. The band (Lou Singer was there for five years) played three fox-trots and a waltz, in that order, all night long. All of the fox-trots were at precisely the same tempo, regardless of the song. That's where I spent my money to dance, and so did many others long after the depression had put most of the other ballrooms out of business.

The depression of the early '30s hit the ballroom and nightlife business harder in Los Angeles and Hollywood than in other parts of the country. Virtually all of the larger places closed, with the exception of the big hotel supper rooms, which are not operated primarily in the interests of the dancing public.

Neighborhood Dancing

Where did the dancers go? They went to the large number of small "neighborhood ballrooms." These

places operate two to three nights a week on a low-admission basis. Their patrons are largely older persons—forty and up. When they go to a dance, they very definitely do not want a concert.

They like simple, lively music. They may even like the same tune at the same time every night. They like to see the same faces in the band year in and year out. For a musician, this type of dance music is not conducive to "kicks." But these spots provide profitable little sidelines for many part-time musicians here.

And operators who went broke spending thousands a week on the name-band attraction that ceased to attract could spend some time in these little ballrooms learning what the dance business is all about. And so could bandleaders, and those musicians who are willing to accept the idea that dance music is essentially a functional form of music. They won't find all

the answers in these little spots, but they'll begin to get the idea.

BG the Biggest

The big event of the '30s here was, of course, Benny Goodman's phenomenal and astonishing success at the Palomar in 1935. Even our youngest teen-age readers must know that story too well by now to call for retelling it here. I bring it up now because, in connection with it, I want to make a little confession—and apology.

I was very close to that event—and event it was. I did a lot of writing about that band and the music it played. I was one of those who were completely carried away by the sheer excitement of it. You see, I had been carrying on quite a campaign (along with many others) aimed at proving that "swing," or something, was the only kind of music anyone should listen to, and that this fellow Guy Lombardo was a subversive, or

Vocalists Hurt Bands, But It's Only A Cycle

By FRANKIE CARLE

The question seems to be "What's wrong with the dance band business?" As far as I'm concerned, there's nothing wrong with it. We are just going through a cycle change of music. It's happened before, and it will happen again.

In my travels I have found that, if a band plays music to please the public (and I mean by this, give them good dance music plus a little entertainment), then there's nothing to worry about.

Naturally in this present day and in the past couple of years, there have been very few good band instrumental recordings. It's been a year or so of vocal recordings.

The powers-that-be have not given bands good enough material to record, and band leaders realize that vocalists have been favored and bands have been neglected.

With due respect to our singing stars of today, I honestly believe that it wouldn't hurt the band business if we heard a few more good instrumentals.

something, out to defile the mind of the public with "the wrong kind of music."

In those days all one had to do

to prove (to himself) that he was an "authority" was to cheer for Benny Goodman and deride Guy Lombardo. Goodman's success gave us a chance to prove we were right (we thought). So we really played it big! We were particularly snooty toward anyone who even thought of dancing to Benny Goodman's music. This music was something sacred—something to which those of us who "really understood" listened in rapture. It became something of a rite—a cultist's rite. And I apologize for having done something toward making it so.

The music was good. In fact it was great, and it was exciting. But it wasn't that good. It wasn't good enough to justify the attitude that a bandleader or musician who decides that he wants to make a living playing the kind of dance music the dancing public likes is a low-born heel and traitor to musical art.

War Boom

The war years brought no big developments in this territory. We know now that here, as elsewhere, what appeared to be a booming dance business, with the beach dance halls running full force again, but with name bands (Tommy Dorsey, Jimmy Dorsey, Harry James, Charlie Barnet, et al) this time (and at high prices) was just the false prosperity of wartime.

The end was hastened by the prophets of progressive jazz who found backers (or lost their own money and that of the operators they fooled) with their experimental music—music that, interesting as some of it is, should never be falsely labeled dance music.

Not Agin' Stan

This is not to be taken as an "attack" on the West Coast's own boy—our own Stan Kenton. There will always be a place for Stan Kenton—but only one Stan Kenton.

A summary of the west coast's contributions to the dance band business would go something like this: 1920—Paul Whiteman; 1925—Earl Burtnett; 1930—nothing; 1935—Benny Goodman (in the sense that the Goodman band had flopped on every other engagement prior to the smashing success at the Palomar here); 1941—Stan Kenton; 1952—Lawrence Welk (first to establish a successful tie-up with television as a means of exploiting and attracting business into a ballroom). It was Welk who put the Aragon ballroom back in business and made it the only beach ballroom operating on a full-time schedule.

In 1953 we look for Jerry Gray, Frank DeVol and others released from radio by the inroad of TV on advertising budgets to follow Billy May back into the dance business in a big way, and this time they will be able to assemble crews of crack sidemen (also because of the lag in radio and studio work here) who will feel like putting some of that old-time fire into their work. And some who have been too proud, and too rich, to play the kind of music the people like will feel very different about it.

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Video, Visual Appeal Put Welk In Champagne Class

(Editor's Note: To the wonderment of many so-called experts and "jazz critics" Lawrence Welk and his band have, in the past 1½ years, become the biggest combination dance band and TV attraction on the west coast. Maybe there's an answer in the viewpoint usually overlooked by the critics—that of the real music fan and dance enthusiast. Here is the story of Lawrence Welk as given by one of his myriad of loyal fans.)

Southern California has found a wealth of entertainment in Lawrence Welk's "Champagne Music." Welk, now in his second year at the Aragon ballroom, Ocean Park, not only "picks them in" five nights a week, but his weekly KTLA telecast emanating from this spot is the "top" Friday night show.

According to a recent estimate there are 1,500,000 viewers. With this large following it stands to reason that some are curious as to "the why behind his success."

Tribute to TV

The huge, enthusiastic crowds that attend the Aragon night after night are the response to Welk's hour telecast. How he puts over an hour of dance music via television is the question.

His musicians are good, but not generally exceptional. His organization consists of five saxophones (all doubling on clarinet), bass fiddle, piano, drums, three trumpets, trombone, piccolo, flute, Hammond organ, two accordions, two vocalists, and three violins (just added).

Good Direction

Welk's success has been achieved through his own ability at direction. Through his leadership, the musicians achieve better-than-average dance music. Further, the band has personality, which is important to the telecast.

Welk has the knack of bringing out the best in people. He encourages individual ability and brings out hidden talent. A recent example of this is Larry Hooper, whose first recording, *Oh, Happy Day*, was a hit. Welk encouraged

Larry to venture from the piano keyboard to display his vocal talent, because of his unusually low speaking voice.

Sideman Vocalists

Others display vocal ability under Welk's guidance: Garth Andrews, saxophonist, has a mellow baritone voice, good on ballads; his imitation of Vaughn Monroe sounds like the real thing.

Dick Dale, who leads on sax, is another baritone, but his voice quality is different. He sings show tunes in addition to ballads and does a convincing imitation of Billy Eckstine. Trumpeter Rocky Rockwell (of the upswung bang haircut and growling voice) renders novelty tunes and has a following of his own, many of whom are children.

Trumpet Battle

Equally good on trumpet is Norman Bailey, who with Rocky offers a competitive duet, strictly a joke, that always gets a laugh. Bailey also plays trombone on occasion, competing with Barney Liddell. Saxist George Aubrey is the comedian of the outfit and does imitations of Jimmy Durante, Ted Lewis, and others.

The organization as a whole is friendly and welcoming to its public, which is one of the reasons behind its success. Welk cares about his fans and does his best

to please them all. The Lawrence Welk Show is enjoyed by the family, which is important to its popularity.

Whatever is the answer to success, Lawrence Welk seems to have it. The box office and TV ratings indicate this.

—Dorothy Lambert

Ventura Club On Name Kick

Lindenwood, N. J.—Charlie Ventura's Open House here has started a name singer policy. Art Lund, Alan Dean, and Bob Eberly have been featured in recent weeks. Ventura is also planning on using name band attractions and had made an offer to Stan Kenton at presstime.

In addition to running his own club and appearing there frequently, Ventura has been guaranteed eight weeks at the Band Box during 1953.



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MAY • 1953



Video Is My Dancing Partner

By Kathryn Murray

I am probably the only performer in television who would be happy to lose her audience. Every Sunday evening as I step before the cameras to play hostess on the *Arthur Murray Party* I have only one objective in mind—to make the stay-at-homes realize how much more fun they could have if, just once in a while, they would switch off the TV set, get out of the house, and go dancing.

Those Who Can, Do

We operate on the obvious premise that if you know how to dance properly, you'll get out and dance; if you don't, you won't. On the *Arthur Murray* show our professional instructors don't do any teaching; they just dance all the steps the average man or woman would like to be able to duplicate on the ballroom or nightclub floor. The idea, candidly, is to turn the viewers green with envy, to make them want to get into the act, themselves.

This point brings up something curious about television—the fact that, despite all the varied types of dancing that fit across the nation's picture tubes each week, the *Arthur Murray Party* is, to my knowledge, the only network show offering viewers the kind of dancing that is, or could be, a part of their own lives—ballroom dancing.



Kathryn and Arthur Murray

Everywhere you look in television today you'll find someone tripping the light fantastic. Ballet corps, precision kickers, dance satirists, tappers, eccentric dancers, flamenco dancers, and just plain vaudeville hoofers by the score.

Most of these performers are very good, but their work is, by its very nature, exhibitionistic. It is calculated to inspire awe, rather than any desire to imitate. As a result, the viewer is becoming more and more passive about dancing. He has begun to think of it as something to watch, instead of

what it really is—something in which all can, and should, participate.

TV Remotes?

In radio, the ballroom and nightclub remotes have been long-standing favorites since 'way back in the early days of Rudy Vallee and the Connecticut Yankees. How much more the public would enjoy TV remotes, which would give them a chance to see the dancers as well! The public too, has always supported good ballroom dance teams, yet there is no TV program directly built around such a team.

These things, I believe, would help to broaden the interest in ballroom dancing which we are attempting to awaken now with the *Arthur Murray Party*.

Tunes Not Everything

Getting back to the original premise—that if people know how to dance properly, they'll dance: I know there is a lot of talk among musicians that today's tunes are not danceable enough, and certainly in many cases this is true. But, if people don't know how to dance, what good are dance tunes?

Last year, for example, one of the most popular tunes was a perfectly orthodox dance tempo—LeRoy Anderson's *Blue Tango*. But how many people really knew how to dance to it?

To revive widespread interest in dancing, it seems to me we should stop worrying over which should come first—the tunes, the bands, or the dancers—and recognize that they are all interdependent.

Of course we need more good dance music. By all means, we should bring back the dance bands. But, don't forget, we have to bring back the dancers, too!

Counterpoint

By NAT HENTOFF

Elsewhere in this issue, you'll read the rather fabulous story of the Totem Pole ballroom. The other night, I spent a number of hours discussing the dance band scene with the usually laconic and shy sachem of Totem Pole, Roy Gill.

In 1941, Roy recalled, he spent \$113,000 on bands. This year, his main band is a crack local unit headed by Freddy Guerra. Name crews are booked occasionally but the budget is 'way down. "Adding the margin of cost for a name band these days, I can make as much and more with Freddy."

No Requests

"I used to book bands by the requests I'd get in the mail and by talking to the dancers. For months now, not one dancer has asked who's coming or suggested a band."

"The thing is," Roy continued, "most of the bands have lost their warmth, their directness of appeal to the dancers. The kids loved Eddy Howard when he was here. And Dick Jurgens. Because there was friendliness on the part of the leaders and the sidemen that attracted the dancers. The mechanical bands don't create the personal ties that a successful band must have, no matter how musically sound they may be."

Plug the Ballroom

Harry Paul, the Totem Pole's cigar-devouring publicist, joined in the panel and came up with a couple of other valid ideas. "One reason for the success of Totem Pole," he pointed out, "is that the ballroom has always been the primary thing we've built. The dancers in this area will often come to Totem Pole no matter who's playing, because they know the ballroom's name."

"Now if operators did more of this, and if the bands in their turn became warmer and more personal in approach, I see no reason why there couldn't be a resurgence of the ballroom business of the '30's."

Dixie, Too

Later I wandered into the ballroom and watched the crowd surge toward the bandstand as a Dixieland quintet from the Freddy Guerra band walked through *Muskrat Ramble*. Then the band's vocalist turned out a neat series of parodies of famous singers, much to the de-

light of the audience.

"Change of pace is also part of the answer," said a member of the band. If we don't play dance music—real dance music—then we have no business being here. But a band should also be able to entertain during part of the evening—and I don't mean with paper hats."

Thinking over these contrapuntal ideas, I went back into town. At a jazz club, I was accosted by a young acquaintance who demanded,

Hot Bands Top Draw At Sweet's Ballroom

Oakland—Too many bands today don't make you feel as though you want to dance. That's the main criticism leveled at the nation's orchestra leaders by two men who have been operating ballrooms and promoting dances in Northern California since 1919.

Bill and Gene Sweet, the two brothers who have made Sweet's Ballroom in Oakland a stopping point on every band route sheet since Tom Gerun played there in the '20s, say lots of bands are simply not danceable, play for the musicians and not the public.

No Sharp Decline

However, the Sweets point out that business at their ballroom has been consistently good for a long, long time. Today, of course, they don't expect to see crowds such as the one that Tommy Dorsey drew in the '40s, setting the house record with a paid admission of just over 5,200 and a guarantee of \$4,000 against 60 percent.

Still, the draws in name bands today—as during the past decade—are the swing and hot bands, the brothers Sweet say. Oddly enough, sweet bands don't draw for the Sweets.

Started in 1919

Sweet's ballroom started in 1919 when Bill Sweet borrowed \$200, added \$50 of his own, and bought the hall from Loren Wilson. Abe Lyman was the first name band to play the hall and drew "a packed house." Ted Fiorito played Sweet's with June Haver as his singer,

later with Betty Grable as vocal-ist.

Anson Weeks was another name band to play the hall in the early days. Benny Goodman made one of his first coast appearances there, and the Sweets wryly recall their initial reluctance to book him—"We wanted him in a package with Jan Garber!"

Most Leaders Helpful

The Sweets have found most band leaders willing and eager to help the promoter. Gene, who has done the bulk of the managing in recent years since Bill retired, points to Ralph Flanagan as a particularly cooperative band-leader, even to the point of stressing the location of the concessions.

Main points in building a band's name, the Sweets feel, are a good radio show and good records. Without that the band is useless, they say. They point to the increased cost of advertising a band as one of the big problems today.

Sweet's, which was renovated at a cost of some \$14,000 a few years ago, is still the favorite spot for band fans in this area and draws a very well-behaved crowd. "We have no trouble," the operators declare, despite the rash of fights at other spots in this area.

After 30 years in the ballroom business, the Sweets still think it's an attractive field, with room for good men, and a good business to go into. "You have to be careful and know what you're doing, though," they caution "otherwise you can lose a lot awful fast."

—Ralph J. Gleason

Feather's Nest

By LEONARD FEATHER

Once upon a time, when I was too young to know my left left foot from my right left foot, I took dancing lessons. It wasn't my idea. My parents deemed it a sine qua non of the social graces, right up there with a knowledge of bridge and the necessity for reciprocating dinner invitations. (I never learned to play bridge either, as it turned out.)

The lessons went on for quite a few weeks—she was a good looking teacher—but ultimately the inevitable conclusion was reached that it took two to tango: my instructor and some other guy. Ever since then, asked about my reluctance to dance, I have mumbled something about having spent so much time listening to music that I never got around to dancing to it.

Some people find it hard to understand how I, along with so many other writers and musicians, can be so interested in dance music yet so incapable of, or incompetent at, dancing to it. At the time of my dancing lessons, jazz and popular dance music were even less clearly separated than they are today, and the public places where you were expected to listen without a chance to dance were almost nonexistent.

Yet there were already signs that a number of two-legged young people also had two ears apace and were more interested in crowding around a bandstand to dig their favorite soloists than in milling around a parquet floor to demonstrate their pedal dexterity.

Gradually, during the 1940s, there were more and more signs of this increased interest in listening to a form of music that so many had dismissed as merely utilitarian art. The little 52nd St. clubs were just the beginning. The Jazz at the Philharmonic and Ellington concerts were significant trends. Then came the era of Bop City and Birdland and all the other Birdlands that arose around the country, where much of the music might have been considered eminently danceable, but where dancing was not permitted, and was never missed.

What does all this prove? How far is the bring-back-the-bands campaign tied up with a necessity to revive dancing?

The answer to such questions will vary greatly according to the source. A dance school instructor will reply with a disquisition on the bandleaders' inability to furnish good music for dancing. A bandleader will pass the blame along to the ballroom operator for the manner in which he caters to the dancers. And the ballroom operator will no doubt blame television.

No matter what the answer, this much is clear: there should be room in our business for (1) dance music aimed at dancers and (2) modern music, which may or may not be in a good dance tempo, aimed at listeners. And, of course, there will always be a certain amount of music that overlaps into both categories.

When a band in the second category tries selfconsciously to aim at the dancers' market, the results are usually not too pleasing to either side, as witness Woody Herman's recent MGM album, supposedly designed for dancing, but in effect a disappointment both to Herman fans and to dancers.

Frankly, I am mystified about the dancer's requirements. Obviously simple, on-the-beat music like Lombardo's and Kaye's must be easy to keep time to, but why a group called Lee Peeper's orchestra was able to convulse Roseland dancers with glee, while others that sounded neither more nor less danceable to me left them relatively tepid, I will probably never know. Music is rhythm, melody and harmony; only the rhythm element, you'd think, could enter significantly into the question of a band's danceability. Could it be that the Roselanders have tiny toes where their eardrums should be?

If a poll were taken among the country's top bandleaders and instrumentalists, and among the *Down Beat* staff and other music critics, the figures would probably reveal that less than half are better than average dancers, that more than a few seldom dance at all. It would also be found that the musicians' dancing talent, or lack of it, bore no relationship whatever to the beat, or absence thereof, inherent in their improvisations.

A few years ago a contest was held in Los Angeles to determine which bandleader was the best dancer. The fact that this contest revealed Harry James as an excellent hooper seems to me no more relevant to his trumpet talent than the fact that Perry Como plays a good game of golf improves his singing. The preference of jitterbugs at the Savoy ballroom for what they called wild jive music was not a tribute to their musical tastes or to the bands' knack at playing for dancing: nowadays some of the worst music played there brings out the biggest terpsichorean reaction.

In recent years I have often heard bop accused of being hard to dance to. Bop is in the same 4/4 time and roughly the same range of tempos as most of the jazz that preceded it, but its beat was a little too subtle, too elliptically stated to satisfy the demands of the dancers for an obvious binary beat. I have heard Duke Ellington's music called undanceable, for similar reasons.

That's why it is a great thing that so much modern music is being played now in places where, though a strict tempo will be maintained most of the way (because this is a basic part of jazz), there will be room for an occasional retard, or change of tempo or time signature. And that's why the dancers are entitled to get a square deal—a four-square deal—when they go out for an evening of dancing. The concert music can now be channelled into the concert halls, the dance music can be aimed at the dancers.

But why, you may ask, if so many of us critics and so many musicians are inadequate dancers, why and how do we retain our interest in, and our devotion to, the strict 4/4 time that still dominates so much of our music?

The answer is a purely emotional one. The ability of a band to swing, of a soloist to get a good beat, of a rhythm section to move us, regardless of its effect upon the dancers, remains part and parcel of the appeal jazz has held for us since we flunked our first fox-trot. What may not move our feet can still move our heart, and the way it moves us can be almost as vital a part of our life as the steady beat of the heart itself.

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Business On Upgrade, Says Ballroom Operators' Prexy

(Jumped from Page 3)

ritorial, and name bands from one to six nights a week.

Tom Archer operates seven ballrooms and the Prom, Inc., operates four, plus a tie-in with Chicago's Aragon and Trianon. Omaha has five agencies booking territorial bands, mostly modern. The oldtime orchestras book out of Minnesota.

Territorial Bands

Most all the territorial bands are good. Naturally some of them are better than others. The quality of the band is easily determined by looking at their date book. Just see how many dates the band has booked with Archer and Prom, Inc.

Did you know there are more ballrooms in the state of Wisconsin than any other state in the Union? Or that Devine's in Milwaukee is in the million dollar bracket in equipment alone? From Chicago east, I find about the same type of operation as in the midwest but an entirely different set of bands.

Excellent Pickings

Jack Stoll, of West View Park in Pittsburgh is fortunate in having some excellent dance bands there. They also cover the territory in Indiana and Ohio and are good enough to play Alice McMahon's Indiana Roof and Milt Magel's Castle Farm. In the eastern United States, it is names or local. Very few traveling territorial bands. Again I found beautiful ballrooms, well operated. Some of them in continuous operation for many many years. Wagner's, in Philadelphia just celebrated its 60th birthday.

How is business? I know a lot of ballrooms for sale. The big problem is to have something left after you have paid the band, help, heat, light, ASCAP, BMI, insurance, advertising, maintenance, licenses, income tax, unemployment tax, excise tax, social security tax, real estate tax, personal property tax, sales tax, etc. You figure it out.

The armed services have taken a lot of potential dance patrons. Then, too, young people are getting married at an earlier age than they did 10 years ago. As a result, dance bands must style their music to appeal to a wider age bracket. The

teenagers wanting be-bop, the older ones wanting sweet music, and the musicians wanting to play for their own amazement. If you think they had "fun on the Bayou," you should try running a ballroom.

(Advertisement)

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Chicago's Chez Led The Way For Bands In Loop Niteries

By Aaron Cushman

Through 20 years of bust and boom, in war and peace, Chicago's Chez Paree has paraded an array of great talent unmatched in the annals of show business. And the big theater restaurant near the shores of Lake Michigan looks ahead to countless more years of success as both the cradle of "stars" and the showplace of immortal troupers.

Names have made the Chez, and it's no less true that the Chez Paree has made the names. Great orchestras and tiny rumba bands; glittering lights that bore a combination of the most famous like Ben Bernie, Abe Lyman, Emil Coleman, Vincent Lopez, and Paul Whiteman along with the names of a few unknowns, such as Tony Martin, Betty Hutton, Phil Harris, Edgar Bergen, Judy Garland, Martha Raye, and Danny Thomas.

Converted Warehouse

The saga of the Chez Paree is no rags-to-riches tale. Housed in a converted warehouse on Chicago's lively Near North Side, it has been recognized as a fixture in the nation's night life scene since November 29, 1932, when Sophie Tucker cracked a bottle of champagne over the nameplate and declared, "revelry is now in order."

Almost from its opening day the Chez has matched prominence with the name bands that gave forth from her elevated band stand. Amid the pomp of Chicago's night-life society the Old Maestro Ben Bernie held court in September, 1935. He was carrying his own vocalist at the time . . . youngster named Phil Harris.

Ted Lewis, always a great favorite, made his Chez debut as far back as May, 1936. The first of a series of engagements for Abe Lyman and his band began in July of 1938, with Chicagoans and conventioners standing in line night after night. Lyman and ensemble returned to the Chez time and again after that successful opener.

A clarinet player of no prominence in Tom Gerun's band had been working at the Chez Paree for some time doing occasional vocals. It was Harry Richman who first introduced Tony Martin as a featured vocalist . . . from the stage of the Chez.

A Scout's Paradise

Talent hunters seemed to be on hand whenever the big bands hit Chicago. A pert honey-blonde named Betty Hutton came to their attention while warbling tunes for Vincent Lopez' orchestra. Then there was a gal who carried her own atomic band with her . . . name of Carmen Miranda. Chicago critics stood up and applauded this Brazilian bombshell who couldn't speak a word of English.

The list of discoveries and the bands that they worked with goes on and on. There was Martha Raye, spelling her name Rae, who had trouble walking on and off stage and taking bows. Three bits of rhythm who kept tripping over each other's feet and who now sell over a million records annually—the Andrews Sisters. Judy Garland, Danny Kaye, Martin and Lewis, and Frances Langford.

With every bill headlined by top names such as Frances Williams, Harry Richman, Helen Morgan, George Jessel, Veloz and Yolanda,

Morton Downey, Jimmy Durante, the Chez' success was assured from the start. By the time the fifth anniversary rolled 'round, every top name in cafedom had played it. When the "Last of the Red Hot Mamas" played the 10th anniversary the club was even more solidly established as a nocturnal institution.

Records

The steady progress of the Chez thru thick and thin is mirrored in the attendance records. The marks set by Ted Lewis in 1937 were topped by Joe E. in 1942 and by Jerry, with partner Dean Martin, last summer.

The two-band system has been maintained and enriched by the four owners who bought the Chez in January, 1950. House bands include such famous names as Lou Breese, Gay Claridge, Boyd Raeburn, Emil Coleman, Russ Morgan, and the current ensemble under the baton of Brian Farnon.

Coupled with these names a vast array of South American groups held sway as the second half of the two-band system. Don Orlando, Bobby Ramos, Lucio Garcia, Pod-sada, Joseph Kovats, and Don Chiesta were but a few of the rumba specialists that enthralled Chez patrons.

Movie Music

By Charles Emge

Call Me Madam (Ethel Merman, Donald O'Connor, Vera-Ellen, George Sanders).

The answer, for those who have been wondering what's wrong with Hollywood film musicals in recent years is found right here. All Hollywood needs is Irving Berlin—and maybe Ethel Merman. The Howard Lindsay-Russell Crouse takeoff on Washington's lady ambassador (Pearl Mesta) and the Washington scene as reflected in a minor European country, is brought to the screen virtually intact in all important respects.

The songs (*Marrying for Love, et al*) are not representative of Berlin at his best but they are still far superior to anything Hollywood tune tailors have been turning out.

Donald O'Connor continues to emerge, with maturity, into a top-bracket performer. There's Vera-Ellen at her best, and George Sanders, one of the screen's finest actors, turning up (with his own voice) as a surprisingly good singer.

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Jones Spikes Rumors About His Not Playing Dance Music

BY SPIKE JONES

Norman Weiser, Publisher
Down Beat
Chicago, Ill.
Dear Norman:

Your letter requesting that I write an article for your dance band issue came as quite a surprise. In fact, I will be about as uncomfortable writing about dance bands as Mitch Miller would be recording the score of *The Razor's Edge*.

Not that my band hasn't recorded some very successful dance music, because it has. We're very grateful for the acceptance which has been given our Charleston album, four songs from another era played by musicians from another world. I don't know the exact sales figures on it, but it's already sold over two million bottles of Sloan's Liniment.

Good Reaction

And the Slickers and I are also most appreciative of the reaction to our new album, *Bottoms Up*, which is our treatment of another dance style, the polka. I'm sure you'll be intrigued by the vocal on *Bottoms Up*, the title song. This was done by I. W. Harper, accompanied by a quartet known as the Four Fifths. I. W. is really Dick Morgan, our guitar player. Dick used to be with Horace Heidt until he turned professional. He sang the entire vocal under the influence of money.

Another musical deviation we have made recently in addition to recording our satirical arrangements is a combination I organized in Hollywood known as the Country Cousins. These arrangements are also danceable and feature not only a very strong rhythm section, but also the multiple trumpets of our great trumpet player, George Rock. George is really a sight to see recording three trumpets at once. No one has seen anything like it since Lassie chewed a Tootsie Roll. George's artistry is especially noticeable on the Country Cousins' *Hot Lips*.

Back on Jukes

By the way, the Country Cousins got me back on juke boxes again. For a couple of years it was the operators' opinion that our records drove the bartenders to drink and the customers would get powder burns from our violent arrangements. But since the accept-



Spike Jones

ance of our western band on coin machines, I'm very thrilled to say our last three Slicker records have been tremendously successful in this medium.

You may wonder why in the past few years I have branched out in different styles of music on recordings. It was strictly in self-defense, because some of the so-called pretty records nowadays are almost as funny as *Chloe*. For example, I'm sure you've heard one of the most popular records on the air today beautifully sung by one of the top girl vocalists, but they made the poor girl record it at a dog pound.

And of course, there's the man singing with only his guitar about the Happiest Day of His Life and sounding about as happy as Freddy Martin if he found out Tchaikowsky was alive and had a good lawyer.

One More

Another good example of what our ballads are coming to is an Oriental song covered by most of the labels, the most popular of which seems to be the one recorded on the stage of Loew's Tokyo with the accompaniment sounding like two wet noodles stretched across a mah jongg set and hit with a Ming

Bandleaders Must Be Businessmen

By Sammy Kaye

Some years ago, I inaugurated "So You Want to Lead a Band" as a means of allowing the public to participate in what seems to be a very easy and glamorous business. Over 10,000 eager persons have swung my baton, and many more will have the opportunity, but I wonder how many of them would be eager to play the game if we switched the gimmick to "So You Want To Manage a Band?"

Take the payroll. Each week, exclusive of countless bills, 45 members of the Sammy Kaye Enterprises receive paychecks. Believe it or not, the band, itself, numbers only 18.

But a band isn't big business without lots of activity, and activ-

vase. So what am I supposed to do? Pretty soon they'll call Kostalenetz a novelty orchestra. Remember when a romantic voice used to sing about the touch of your lips upon my brow? Now they sing *Feet Up, Put Her on the Popo*. I'm not complaining but aren't there any straight men left?

However, they can't scare me, because every once in a while a beautiful ballad beautifully done breaks through and after it has been heard for awhile, just invites a satirical rendition, so I call the Slickers and away we go to the studios in our bullet-proof vests.

Yllacisum yours,
Spike

P.S.—Is it true that Kool cigarettes are coming out with a king-size called *Krazy*?

(Ed. Note: Spike also has written an hilarious article for *Down Beat* in which he describes a City Slickers recording session. Watch for it soon.)



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ity means a lot of overhead. Our offices take up almost an entire floor in a Fifth Ave. skyscraper.

Sammy Kaye Enterprises is composed of several lesser groups of which Sammy Kaye, Inc. is the major one. The band performs on radio, television, and recordings and makes personal appearances. It's the showroom of our corporation much like the showroom of a manufacturer which keeps the inside machines humming. Then, we operate two music-publishing companies—Republic Music, affiliated with BMI, and World Music, affiliated with ASCAP.

Takes 12 Weeks

Each tune requires a considerable investment. It takes an average of 12 weeks before a tune gives indication of catching on or falling by the wayside. This 12-week operation can run into a deficit of up to \$35,000. Fortunately, both companies have been quite solvent, although, not all our tunes paid off.

One of the most difficult strategies in the band business is mapping out an itinerary. Bands must travel to remain popular, but they must travel wisely.

Avoid Costly Jumps

A \$3,000 date in Chicago would be inadvisable if it meant going there and returning with no in-between engagements. Transportation would run well over \$2,000. When you figure overhead, a date like this, quite good in these times,

would be a severe loss. But, if our booking office lines up many such engagements within a reasonable distance of each other, it pays off.

Once in a while, a booking will justify a big expenditure for transportation. Several weeks ago, we plunked down \$3,000 to an airline in order to play a one-night engagement in Hollywood, Fla. But the \$7,500 we got for the booking justified the expense.

It would take hours and a great deal more space completely to review this business of managing a band. It's complicated and involves lots of high and not-so-high finances, government tax excluded. All in all, I have learned that running the "Swing and Sway" orchestra isn't just a matter of waving a baton. Bandleaders must definitely be business men.

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Lee Collins

(Jumped from page 1)

Zutty was not the same. The first time I really found out anything was wrong was when we played Strasburg. I had top billing over Zutty, and he complained to Mezz about it and stopped speaking to me.

Great Band

As for the band, it was great. The trouble in the band was Zutty. He was always fighting with Mezz and the others. As to the trouble with him and Mezz, I don't know anything about it, as it happened after I left Paris.

The morning I left Paris for America I did not tell anyone. I wanted to go to the hospital over

there, but my wife, Mary, insisted on coming home, and she made the preparations for us to leave. Mezz asked me to stay until he could replace me, and my wife told him I was too sick to make another concert. Then Mezz told Zutty and Marge. They came up to my room and were very much surprised to know we were leaving.

Didn't Know

I did not ask Zutty Singleton for one penny. When he was leaving he told Marge to give me \$100, but if I had known he was doing it for publicity I would not have accepted it.

On our whole tour of Switzerland I was sick, and my wife had to get the doctor for me before I played a concert.

If I had needed the money that bad I would have cabled Werlie Canase, the owner of the Victory club, who is like a brother to me. When I arrived here in Chicago at St. Luke's hospital, he was there every day to attend to my needs or see if I wanted anything.

Well Again

I am now well again and weighing 200 pounds again. I have just closed at the Marble Stairway, where I stayed for some time, and I am now at the Bee Hive.

I had to write this letter because so many of my fans have been writing me from as far as Egypt and South Africa and wanting to know the truth, and this is it.



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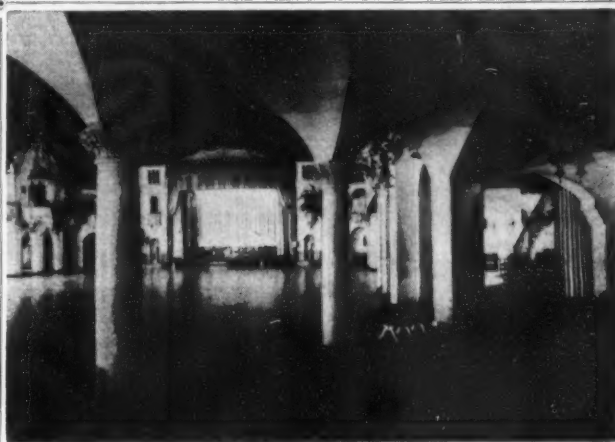
A quarter-century spent operating one of the nation's most consistently successful ballrooms has made the family name of a pair of once-lowly immigrants from Greece as familiar to Chicagoans of two generations as that of the biggest "name" bandleader who ever waved a baton from its stand.

The ballroom is the Windy City's lavish Aragon, a North Side landmark since 1926, when it was splashed open at a cost of \$1,750,000 by the Karzas brothers less than two decades after they arrived in the U.S. to parlay a \$300 investment into a formidable ballroom empire.

Opened Restaurant

It was in 1909, shortly after their arrival, that the late Andrew Karzas and his brother, William, sank their meagre savings into a restaurant venture which proved so profitable they branched out, in rapid-fire order, as nickelodeon operators, co-owners of one of the city's early movie palaces (the Woodlawn), and mutual proprietors of an elegant ballroom combine—the South Side's 31-year-old Trianon and its sister terperly, the Aragon.

Across the Aragon bandstand have paraded most of the big names in the dance band business—Harry James, Xavier Cugat, Tommy Dorsey, Artie Shaw, Guy Lombardo, Glenn Miller, Benny Goodman, Ben Bernie, Kay Kyser—and some who became "names" by



The Aragon ballroom

playing the Aragon—Wayne King, Freddy Martin, Dick Jurgens, Eddy Howard. Equally familiar, though, through Aragon's consistent advertising policy in newspapers and on its radio pickups, has been the name of "your dancing host"—Andrew Karzas until his death in 1942, and William Karzas since that time.

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Initial Contemporary releases will include George Barati's *String Quartet, 1944* and John Vincent's *Quartet in G*, both played by classical musicians. First jazz pressing is an on-the-spot LP recording of a Sunday session by Howard Rumsey's Lighthouse All-Stars.

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s/Danny Callaghan

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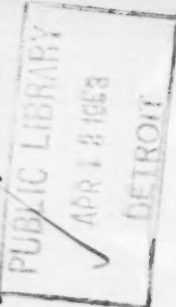
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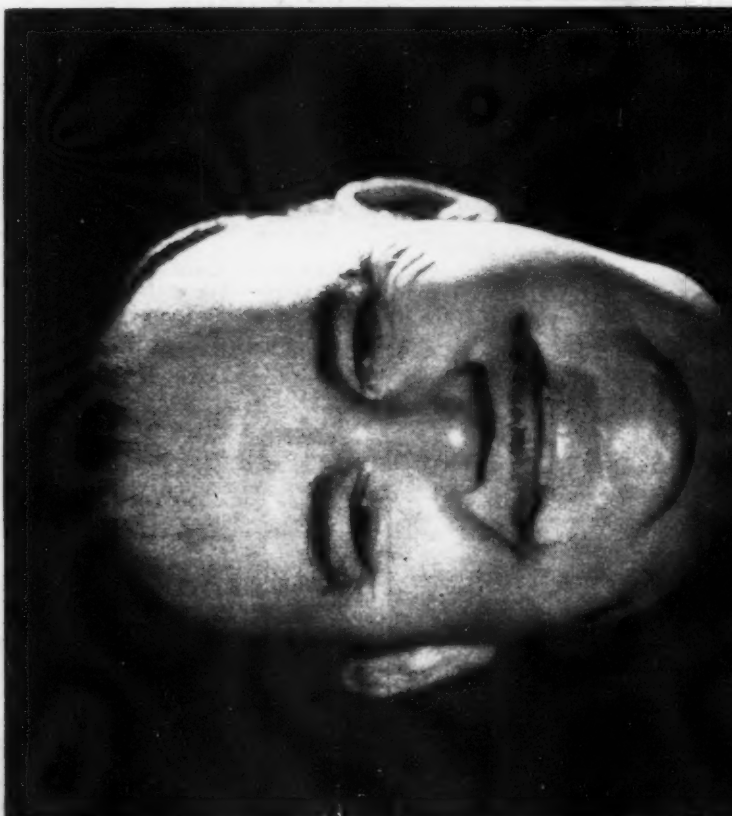
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